

BABYLONIAN AND ASSYRIAN SCULPTURE
IN THE BRITISH MUSEUM

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INTRODUCTION

I.

The present volume illustrates a selection of the more interesting examples of Babylonian and Assyrian Sculpture in the British Museum. The Assyrian relief-sculptures are the finest early examples of the artistic spirit of Asia, while their forerunners the Sumerian statues and smaller carved objects from Babylonia are the most ancient. Those who are accustomed to think of Asiatic art chiefly in terms of India and China may perhaps feel a little surprise at the conjunction of the early art of Mesopotamia with that of later days in India and China as Asiatic. Yet what else was it? As Mr. Laurence Binyon wrote in the introduction to his volume in this series on *Asiatic Art in the British Museum* : “ to include these antique sculptures in a collection of Asiatic Art would perhaps provoke discussion. Assyria is always classed with Egypt; and when we speak of Asiatic art we do not nowadays have these monuments of remote antiquity in our minds. Yet if these sculptures do not belong to the art of Asia, to what art and to what continent do they belong? It is quite true that between this antique art and the art to which the present volume is devoted there is no such vital connection as there is between the classic art of the Mediterranean and the art of the Renaissance and of modern Europe. Nevertheless, certain characteristics of Assyrian design reappear in Persian art; and the affinities between ancient China and ancient Babylonia have long attracted the attention

of scholars. It would be absurd in such a volume as this to represent the magnificent collection of this antique art in the British Museum by a single bas-relief; but there would have been no room for more. I have therefore decided to exclude this ancient sculpture altogether : but on the broad question as to what a Museum of Asiatic art should contain, it seems to me that there is no other basis possible but that of territorial origin. ”

Mr. Binyon therefore confined his volume to the arts of India, China, and Japan. The present volume represents the Mesopotamian collection of Asiatic art in the British Museum, but on account of the great amount of the material at our disposal, only in the domain of sculpture in stone. Ivory, wood, copper and bronze works of art, which are popularly called “ sculpture ” nowadays, are excluded as belonging to the domain of carving and toreutic rather than that of sculpture properly so-called, and the beautiful intagli of the splendid series of cylinder seals as belonging to that of glyptic; while glazed brick reliefs, did we possess any of note, would be classed as examples of modelling rather than of sculpture, and would also be excluded from my purview. But the stone sculpture alone provides more than enough material to illustrate this book, and the wonderful collection of the British Museum, — the finest in the world so far as Assyria is concerned though in regard to Babylonia it yields the palm to the Louvre — is so rich that it has been a matter of considerable difficulty to select subordinate examples other than the very finest and best-known, which are *hors concours* and must always appear. When all is good, selection becomes difficult.

II.

The undisputed preeminence of the Assyrian collection of the British

Museum is of course due to the discoveries of the late Sir Henry Austen Layard, and the trophies of them that he brought back to England. There had been a few Assyrian objects in the Museum before, some coming from the site near Mosul later known to be that of the ancient Nineveh. But the great majority of our Assyrian relics are the result of the work of Layard. Attention had been drawn to the ancient remains of Assyria first by the German traveller Niebuhr and by Mr. Claudius James Rich, the first British Consul-General at Baghdad. He it was who first set diggers to work at Babylon, on the mound of Bābil, and he visited Mosul for the purpose of acquiring antiquities four times before 1820. His book of travels, *A Residence in Koordistan*, published in 1839, first directed public attention to Mesopotamia as a field of archaeological research, and in 1842 M. Botta, the French Consul at Mosul, began to excavate the mound of Kuyunjik, followed in 1845 by Mr. Layard at Nimrūd. M. Botta soon abandoned Kuyunjik, immediately opposite Mosul on the left bank of the Tigris, for what seemed to be the more promising site of Khorsabad, a few miles north of Mosul. Kuyunjik afterwards proved to be actually part of Nineveh, while Khorsabad was a country palace of Sargon, King of Assyria B. C. 722-705. Most of the Assyrian sculptures in the Louvre were found at Khorsabad by Botta. The British Museum has from Khorsabad two colossal bulls and several wall-slabs (Pls. XXVII-XXVIII).

Layard's work at Nimrūd, about twenty miles south of Nineveh, was extremely fruitful. It is the site of the ancient Kalah or Calah, one of the chief cities of ancient Assyria, and often a residence of her kings. It was founded by king Shalmaneser I about 1270 B. C., and was apparently the favourite residence of king Ashur-nasir-pal, the restorer of Assyrian greatness in the ninth century B. C., as well as of later monarchs. Ashur-nasir-pal, an energetic and forceful ruler, left his mark

upon Calah. He built there a palace, adorned with sculptured slabs, which was discovered and excavated by Layard. The sculptures are exhibited in the Museum partly in a gallery corresponding in form and size to one of the corridors of the palace, so that we now see the reliefs very much as they were *in situ*. In the Nimrūd Central Saloon are other relics of Ashur-nasir-pal, including the famous colossal Roaring Lion, (Pl. XIX) and work of other kings of the ninth century, such as Shalmaneser III, of which the best known example is the “ Black Obelisk ”, on which is represented Jehu, king of Israel, “ son of ‘Omri ”, bringing tribute (Pl. XXIII).

In bringing these sculptures to England, Layard added a notable artistic treasure to the national possessions.

The energy and force of Ashur-nasir-pal’s sculptors corresponded to the same temper in their master. There is extraordinary vigour in the Assyrian work of the ninth century B.C., which strikes us the more forcibly for the fact that art elsewhere in the Near East at that time was at a low ebb, notably so in Egypt, and in Greece had succumbed to the overflow of barbarism. An energy is reflected in these sculptures that is fierce enough, but is not savage. The Assyrians were brutal in war, but so, according to our ideas, were the Greeks. They were not so delicate in their sensibilities as the Greeks, and depicted scenes of torture of enemies and so forth which Greeks would have shrunk from shewing. Greek brutality in war existed and did not affect Greek art adversely, neither did Assyrian brutality, which was more naïf and perhaps went deeper than that of the Greek warriors, affect the quality of Assyrian art, which in some ways is at its finest in the time of the ferocious Ashur-nasir-pal, who rejoiced to burn the children of his enemies alive.

In some ways at its finest — in others the later art of the time of Ashur-bani-pal two centuries afterwards is finer. It is at any rate more

refined, though Ashur-bani-pal's artists were not always any more squeamish than those of Ashur-nasir-pal. It is to Layard also that we owe our magnificent examples of the art of Ashur-bani-pal's time, the seventh century B. C., which he found at Kuyunjik. Botta had left the site of Kuyunjik, and Layard took it over, excavating first for Sir Stratford de Redcliffe (" the great Elchi "), the all-powerful British ambassador at Constantinople, and later for the Trustees of the British Museum. It is to these excavations that we owe the wonderful series of palace-reliefs depicting the royal Lion-Hunt (Pls. XLVII-XLIX), deservedly reckoned among the most famous sculptures of antiquity, which are exhibited in the gallery of the well-lighted " Assyrian Saloon " of the Museum, where also we find the reliefs of the Chase of Wild Horses (Pl. LIII). The Nineveh Gallery, corresponding on the north to the Nimrūd Gallery on the south of the Nimrūd Central Saloon, contains other notable sculptures from the palace of Ashur-bani-pal.

The two colossal winged human-headed bulls (Pls. XX, XXVIII) in the Assyrian Transept, which herald to the visitor the treasures of Assyrian and Egyptian antiquity he is about to see, are from Khorsabad, and were not found by Layard, but acquired in 1849 by the great Sir Henry Rawlinson, the founder of Assyriological study. Later work at Kuyunjik has not yielded many examples of Assyrian art, of which the Museum already possessed such unrivalled treasures.

III.

Just as the Louvre, secure in its possession of the splendid trophies of Khorsabad, still yields the Assyrian palm to the British possessor of the relics of Nimrūd and of Kuyunjik, so in the matter of Babylonian

antiquities the British Museum concedes the *pas* to its friend and gracious rival, the Louvre. We of the British Museum count ourselves emphatically among “ les amis du Louvre ”. And it is with ungrudging pleasure that we, secure in our Assyrian possessions, see her halls filled with the splendid trophies of the excavations of de Sarzec at Tell Lo. Nevertheless, just as the Louvre possesses the trophies of Botta, so we also in London have some fine examples of ancient Sumerian art to shew. A few of these belong to our “ ancien fonds ”, dating from the days of the pioneers, but the majority are of fairly recent acquisition. And they are generally of small size, so far as sculpture is concerned. The larger objects of art from Tell al-'Ubaid (3000 B. C.) which are the result of the excavations of Hall in 1919 and of Woolley in 1923-4, are mostly of copper, and so do not fall within the scope of this volume. The fragments of the great stele of king Ur-Nammu (c. 2300 B. C.) found in 1924-5 by Woolley at Ur, are to belong to the coadjutor of the British Museum in the work of excavation there, the Museum of the University of Philadelphia. So that it cannot be included in the present volume but as it was discovered in the excavation carried out partly by the British Museum it may be specially mentioned here. Though so fragmentary it is one of the finest known examples of early Babylonian art, ranking with the earlier Stele of the Vultures in the Louvre, and the stele of Naram-Sin at Constantinople. We have in the British Museum no such statues *hors concours* as the Gudeas of the Louvre, but in the Kur-lil (?) from al-'Ubaid (Pl. IV, 1) we have a magnificent example of the art of the Ur-Ninâ period and in the small figure of a priestess or a governess (Pl. VI), recently acquired with the help of the National Art Collections Fund, a beautiful specimen of the time midway between Ur-Ninâ and Gudea. We may hope that the future conduct of the joint Anglo-American excavations at Ur and in its neighbourhood will result in the addition to

the national collection of examples of Sumerian art that will not fear comparison with those of the Louvre. Within the last two years some important small examples of Sumerian sculpture have been acquired for the Museum, illustrated in Pls. I-III and V-VIII, some of which are among the finest known, especially the examples on Pls. II-III, of a school of vase-sculpture of about 3000 B.C., in high relief, from Warka (Erech), and the magnificent bull (Pl. VII) presented by Major V. E. Mocatta from Sinkarah (Larsa).

I have not spoken of other museums, for, with the sole exception of Constantinople, the others are not important as regards either Assyrian or Babylonian sculpture. We may welcome the newly founded Museum of Baghdad, which may in time collect examples of the first rank: it already includes fine things both from Ur and Kish. But at present it is not out of the embryonic stage. Now, as hitherto, the British Museum, Constantinople, and the Louvre are the only museums that are really important to the student of Mesopotamian art. There are few things, not seldom good things, elsewhere, as for instance at Berlin: a few Babylonian statues here, a few Assyrian slabs there, rough ones and fine ones, no doubt, as at Ny-Carlsberg, at Oxford and Cambridge, or in America (Philadelphia). But to know the material completely one must come to London and Paris.

IV.

The arrangement of the objects of Mesopotamian art in the British Museum has largely been conditioned by the shape and size of the wall-slabs from Nimrūd and Kuyunjik. The Babylonian sculptures, being usually in the round, and of more manageable size, are accommodated on the upper floor, with the smaller objects. There also the Assyrian stone carvings are to be found. But for the Assyrian wall-slabs special

corridor-galleries had to be built, adapted in shape and size to their contents, and to a great extent reproducing the actual corridors of the Assyrian palaces, as has been said.

Passing beside the two great *Cherubim* or winged human-headed bulls from Khorsabad, which guard the broad way leading from the clarity of Greece and Rome to the mystery of the Orient, we incline our steps to the left, leaving the Rosetta Stone, interpreter of the dumb stone gods and kings of Egypt who stand or sit in serried ranks beyond it, on the right. Before us we see two other *Cherubs*, this time with the bodies of lions, each with five legs as usual (Pl. XX) so that he would look correct whether seen from the front or the side: a curious convention which seems to accord ill with the truth of Assyrian art in other respects, but is paralleled in its naïveté elsewhere in ancient art, as for instance in the Egyptian treatment of the human head and shoulders. These guardian sphinxes were made for Ashur-nasir-pal and came from Calah: and in front of us we now see the great stele of that king (Pl. XIII), on which he is standing with the emblems of the gods, set up to commemorate his victories. Before it is a tripod altar of trachyte, originally set up before the stele at the entrance of the temple of Enurta, the god of war, which was built by Ashur-nasir-pal at Calah. Leaving the sculptured slabs from Persepolis, which do not concern us here, on the left, we enter the *Nimrūd Gallery*, which has already been described, with its reliefs from the palace of Ashur-nasir-pal. Among them are specially notable strange eagle-headed figures (Pl. XXI), probably priests or diviners in sacred eagle-masks, and the great group of Marduk and Tiamat (Pl. XXII). At the further end stands a small statue of Ashur-nasir-pal, on its original pedestal (Pl. XII), shewing how these figures were actually mounted, rather roughly, according to our ideas. To the left opens the *Assyrian Saloon*, with the lion-reliefs of Ashur-bani-pal, already mentioned, the

reliefs of Sennacherib depicting the siege of Lachish (Pls. XXXIV-V), and those of Tiglath-pileser III from his palace at Nimrūd, in the gallery above ; while below are more reliefs of Ashur-bani-pal's time, including the famous group of the king and queen feasting with the head of the Elamite, Te-umman, hanging near them (Pl. XLI, 2), and a very interesting relief representing the sack of an Egyptian city (Pl. XL), which is not as well known as it ought to be. Returning upstairs, we pass into the *Nimrūd Central Saloon* with the Black Obelisk (Pl. XXIII), and its Roaring Lion (Pl. XIX), its stelae of Shalmaneser III and Shamshi-Adad VI and the two ugly but interesting statues of the god Nebo (Pl. XXIV), found by Mr. H. Rassam in the ruins of the temple of Enurta at Nimrūd. They were dedicated for Adad-nirari III and his wife, the great queen, Sammuramat, the Semiramis of the Greeks. There is also the upper part of a broken obelisk set up by Tiglath-pileser I at Kuyunjik, about 1115 B.C., to commemorate his hunting-expeditions, on which are relief scenes of some interest. And the reliefs of Tiglath-pileser III (Pls. XXV-XXVI) are of great interest : inferior to the work of Ashur-nasir-pal, but shewing a less crowded and confused, more composed, scene.

From the Nimrūd Central Saloon the *Nineveh Gallery* is entered, with its sculptured reliefs of the reign of Sennacherib, and those of Ashur-bani-pal depicting his wars with the Elamites and Arabs (Pls. XLI-XLVI), some of which are also shown in the basement of the Assyrian Saloon. It has obviously been impossible to keep all the relics of the different reigns together, from considerations of space ; but generally speaking the visitor begins with the earlier work and ends with the later. The primitive art of Assyria is not represented. Layard did not discover it, though he worked a little at Kala'at Sharkat, the site of the ancient Ashur, where the Germans under Andrae in the years immediately preceding the war made such important discoveries.

V.

The pictures will speak for themselves. We see first the beginnings of the sculptor's art in Sumerian Babylonia, about 3000 B. C., the age of Ur-Ninâ, so called from the name of the *patesi* or governor of Lagash (Tell Lo), whose monuments are the oldest found by de Sarzec. The remains discovered at al-'Ubaid, which are perhaps a little earlier, are of the time of the First Dynasty of Ur, one of the most ancient historical dynasties of Babylonia. The figure of Kur-lil (?) probably dates from the time of A-anni-padda, one of the kings of that dynasty, in whose days the little temple of Nin-khursag, now al-'Ubaid, was built. Other figures (Pls IV-VI) are of rather later date. They shew well the characteristics of Sumerian art, its crudeness and at the same time its promise. The character of the odd shaven heads with their big noses, reminding us of Southern Indian Brahman types, the carelessly rendered hands and feet, the shaggy woollen garments; the remarkable truth of the rendering of animals, exaggerated though some traits may be; the startling foreshortening of the bulls in high relief (Pls. II-III); all are typical, and betoken the existence of a distinctive and self-assertive artistic feeling which was to develop into the characteristic art scheme of the Assyrians and later Babylonians. Work of the remarkable naturalistic style of the stele of Naram-Sin we do not possess, though we do possess examples of the refined later Sumerian style of the epoch of Gudea (Pl. VIII), while the portrait-relief of king Hammurabi (Pl. IX,1) is a very important monument of the First Dynasty of Babylon. Of the long and undistinguished Kassite age (c. 1750-1150 B. C.) there are few outstanding monuments anywhere; we have a good series of *Kudurri* or Boundary-

stelae with mythological animals represented in relief (Pl. X), which have been published by the late Prof. L. W. King. Here we have an entirely conventionalized style, without distinction.

In the Assyrian art of Ashur-nasir-pal's day we return to work of distinction and character. Its energy has often been dwelt upon. Later Assyrian art, though differing very much from that of the ninth century in spirit, was modelled entirely upon its forms, and to the undiscerning the work of Ashur-bani-pal may seem very like that of Ashur-nasir-pal. The illustrations here published may make the difference between them more apparent, may make clear the rugged vigour of the earlier work, the care and refinement of the later, while also testifying to the underlying unity of both. The strength and at the same time the weaknesses of the Assyrian sculptors should be discernible. There is that strange convention already spoken of, by which the guardians or cherubim, the human-headed lions and bulls, are given five legs in order that they might appear with four from the side and two in front. This would have seemed ridiculous to an Egyptian, who, however, persisted in an almost equally absurd convention of representing the human figure with its face in profile but its shoulders in full-face. And both absurdities grow upon the student who is familiar with ancient art, so that he notices neither the one nor the other any more than an ancient Assyrian or Egyptian did. It is only the newcomer who notices the absurdity, and marvels that the Assyrian artist could add a fifth leg to his divine bulls and yet depict ordinary animals — lions, horses, mules, and camels — with amazing truth to life, as we see from these reliefs. Ashur-bani-pal's horses are the most beautiful in the history of sculpture after those of the Parthenon. His dying lioness, transfixed by the arrow that has pierced her spine and paralysed her hind-quarters so that she drags them behind her on the ground : his wounded lion, beating the ground with his tail in impotent rage, are

among the greatest representations of animals that exist. (Pls. XLVII-XLIX). Yet the human beings who hunt them are mere dressed-up dolls. There is no real human portraiture in Assyrian art. There may have been an attempt occasionally to give the royal face something of the traits of the originals. A possible instance is the head of the statue of Ashurnasir-pal (Pl. XII). But the elaborate parure of tiara, hair, and huge curled beard hides, as doubtless it did hide in life, all individuality in the face. And the royal attendants, bearded or beardless, are all exactly alike; the bearded warriors are distinguished only by the varying forms of their helmets, and the enemies of Elamite or Semitic origin though their clothes may differ are all the same in looks, with their short round heads and shocks of hair. Only possibly some Iranians and (?) Ionians (Pls. XXXVIII-IX) and Egyptians — rarely represented and evidently with distaste — are given distinct character that could not be denied them, but are insolently made as much like negroes as possible (Pl. XL).

The animals, extraordinarily true as they are to life, are all very much alike. We do not usually distinguish much between the faces of sheep. The Assyrian did not distinguish much between the faces of horses — or men. To him Semitic mankind must have looked all very much alike. And we ourselves do not notice in that part of the world the same marked diversity in human feature that we see in Europe or even in Egypt. The Egyptians — or some of them, at any rate — had quite a different idea. They noted characteristic differences in human lineaments and very early developed the art of portraiture which the Assyrians did not possess in our or the Egyptian sense. The Egyptian portraits of the Pyramid Age, of the XIIth Dynasty, of the age of Akhenaten, and of the Ethiopian period, are among the greatest human portraits of the world. In the eighth century the Egyptian sculptors were producing wonderful portraits, like that of Mentuemhet at Cairo, or that of the old man,

No. 37883, in the British Museum,¹ when the Assyrians were turning out their kings and everybody else by the gross, all exactly alike. Of course the Egyptians could turn out gods and kings by the gross too, and at certain periods of artistic decadence usually did so. But they always had the feeling for individual portraiture, which the Assyrians do not seem to have possessed. The Sumerians undoubtedly attempted real portraits occasionally, to judge from the character which their heads shew, especially in the age of Gudea, as also did the Akkadians of the earlier days of Naram-Sin. The Assyrians however give us merely a conventional face of a man, of any man. Kings and gods are rigidly identical. Yet in spite of this sameness, the sumptuous figures give us an extraordinary impression of truth, with the detail of their robes and weapons and musical instruments, their chariots and trappings, their parasols, their thrones and their tents. Somehow we seem to see them more in their habit as they lived than we do the Egyptians, despite our possession of the actual objects which the Egyptians used, preserved in that dry climate in a way impossible in damper Mesopotamia. The Assyrian king does not seem a figure so aloof as the Egyptian pharaoh. He is more of a man among men, and never pretended to be a god. He is not represented on a larger scale than his attendants, as the Egyptian usually was. In his brutalities as in his magnificences he is more human, in spite of the absence of his true portrait. There is more truth and less thaumaturgy in the war-reliefs of Assyrian kings than in those of the Egyptians. There is an intimacy about the Assyrian pictured tale at Nimrūd and Kuyunjik that is absent from the pylons of Karnak and Medinet Habu. The Assyrian king is telling us all about it as well as he can, and in general apparently with truth, which can hardly be said of the Egyptian

1. Published in the *Journal of Egyptian Archaeology*, 1927, p. 27 ff., Pls. XI-XII. Cf. BUDGE, *Hist. Eg.* (1908), III, p. 131 (No 997); *Guide, 3rd-5th Eg. Rooms, Brit. Mus.*, pp. 123-4; VON BISSING-BRÜCKMANN, *Denkmäler ägyptischer Skulptur*, Text, Tafel 26a, n. 21; 27, n. 10.

war-memorials! The gods, too, do not complicate matters so much as they do in Egypt. There was not such an elaborate divine protocol. They also are, when they appear, no bigger than mortals; though obviously divine, they are not so aloof or so mysterious as the Egyptian deities. There is a sort of family feeling about Assyrian gods, kings, warriors and people generally, which we do not perceive in Egypt. And perhaps this is typified in their similarity of feature, though no doubt it is to be accounted for merely by absence of a feeling for individual portraiture. Egyptian work in which this feeling does not occur is usually "shop-stuff" of the worst kind: character is lost in other things as well. But this cannot be said of the Assyrian reliefs. Their men may be all alike, but the style is alive with energy and truth. Witness the pictures of the storming of cities, with their crowds of combatants, the warriors advancing up the ramps covered by their shield-tortoises, the battering-rams to the front, the frantic defence with its flight of arrows and its ladle-fulls of boiling oil or molten lead being hurled on the heads of the attackers, the wailing women in the housetops, the flight of the inhabitants of the countryside with their household-goods loaded on their mules, camels and donkeys (Pls. XXVI, XXXIV, XXXV). All this is much better done than the Egyptians did it. Also there are the horrible representations of hangings, impalements, and flayings, which, to do them justice — for they were a far more humane people than either Greeks or Assyrians — the Egyptians had no desire to represent on their monuments. But the Assyrians were naif in these matters.

Facial character may be lacking in comparison; see how the Egyptians represented the Hittite physiognomy. But details of dress and appearance are more accurately rendered by the Assyrians. We cannot always trust such details in Egyptian pictures: they were not an accurate people. The Assyrians were; and their pictures of the Syrian peasant of their

day with his leathern cap with ear-flaps (Pl. XXXIV) preserves a genuine type, taken from life, whereas the Egyptian picture of a Minoan can sometimes be fanciful and inaccurate in detail, and has to be corrected by our knowledge derived from the art of the Minoans themselves. It is the Assyrian attention to detail of dress and accoutrements — the military love of buttons and pipeclay — that gives their reliefs the value that they have as historical documents.

The general absence of representations of women has always been remarked. In contradistinction to the Egyptians, who represented women equally with men, and to the Minoans, among whom the women seem almost more important than the men, hardly a woman, other than a goddess, ever appears in Assyrian art. That had not been the case with the Sumerians. But in Assyria we see an occasional queen, playing a distinctly subordinate part — Semiramis must have been a more remarkable exception to the rule than Hatshepsut was in Egypt — and a few women of the lower classes, chiefly foreign refugees or slaves. At the court no woman but the queen appears. No priestess or noble lady is represented. Only the king and very rarely the queen (Pl. XLI, 2) his captains, and his courtiers, the older men bearded, the younger beardless and often in the past quite unjustifiably taken to be eunuchs. Evidently women did not normally play a very great part in Assyrian affairs. Assyria was a very male state. One feels that Assyrian women were probably not very interesting and one does not miss them.

Assyrian art had then its good and its bad moments. In its best aspect it is extraordinarily interesting as well as historically important. Sumerian art possesses to the full the attraction that all the earliest artistic attempts of civilized man have for us. So far as technique is concerned, the Sumerian figures in the round are sculptured very often in extremely hard and fine stone, usually a dolerite or basalt, sometimes

(as is Kurlil ?) in a softer and rougher trachyte. A soft limestone is used in the case of the female figure (Pl. VI, 1), a hard calcareous limestone in another figure (Pl. V, 5), a medium limestone in a later Babylonian figure (Pl. XI). For small objects the Sumerians were very fond of shell : the hard marine shells of great size that are found in the Persian Gulf ; also fossil shells. The Sumerian command of hard stones is remarkable. Much of this stone must have been brought from Magan (Sinai ?), though other stones of volcanic origin may have come from the Kara Dagh region of Kurdistan or possibly from the Arabian coast of the Persian Gulf. The limestones are more local in origin. But good stone was always difficult to obtain in Babylonia, where it was practically absent, nothing better than coarse gypsum rock, useless for sculpture, being obtainable.

The Assyrians used chiefly a local grey alabastrine marble, soft to carve, so that the details of arms and costumes so characteristic of their art, could be reproduced well. Their relief is not so high as the Babylonian, as we see it in the newly discovered stele of Ur-Nammu (p. 10), for instance. Assyrian relief is low and delicately cut. Hollow relief (*en creux*) which was so common in Egypt, was unknown to the Assyrian sculptors. Their work was naturally more liable to damage than the Egyptian, being executed in softer stone and without the protection of the hollow ground which the Egyptians liked so much. As in Egypt, the face is usually represented in profile : the full face was not often represented satisfactorily in relief, though the Assyrians were more successful in this than the Egyptians, who hardly ever attempted it, whereas the Assyrians did sometimes represent gods full-face. They were more successful, again, than the Egyptians in negotiating the difficulty of representing the shoulders with the profile face. They at times adopted the same impossible convention in order to do so,

though with a less awkward effect because the impossibly extended further shoulder is often masked by a raised arm. But the upper part of the body is constantly represented correctly with only one shoulder shewing, whereas in Egypt it never was so represented.

Of the general style of the reliefs, of their intense vitality and character, in spite of the convention that stereotyped the representation of the human face, I have already spoken. But I must again draw attention to the marvellous truth of the representation of animals. As Prof. Ernest Gardner says in his *Handbook of Greek Sculpture*, “ the magnificent rendering of lions, horses, and dogs in these reliefs has never been surpassed, if equalled, in any sculpture ancient or modern. ” We may quote the Greek horses of the Parthenon or (in the round) the Egyptian lions of Gebel Barkal in the British Museum as equals of the Assyrian animal-reliefs : they do not surpass them in truth, beautiful though the horses of Pheidias are, and sublimely majestic as are the lions of the Egyptian sculptor. The Assyrian beasts are transcribed from life : they are not idealized. Where the Assyrian failed was in his half human half bestial forms : his human-headed bulls, magnificent though they are, do not really impress us : they are too impossible, and at times they approach the grotesque, as do also the priests in eagleheaded masks who were intended to be so impressive. The Egyptian managed the combination of the animal head with the human body better than the Assyrian his human head with the animal body. The Greek Centaur never strikes us as ugly.

Assyrian sculpture in the round is unpleasing. Here the excellent Sumerian tradition was not preserved. The Egyptian in this matter left the Assyrian far behind. Assyrian statues are poor in comparison : wooden and clumsy in style. And they were not common : the Assyrian sculptor worked preferably in relief. He did not borrow many ideas from

abroad. One can see no Assyrian influence in Egyptian sculpture or Egyptian influence in Assyrian.

Just as the Assyrian sculptor inherited many characteristics from his Sumerian predecessors, so he handed on many of his on the one hand to the North Syrians and Hittites, on the other to the Persians. Achaemenian art was of Assyro-Babylonian origin, and the main traditions of Assyrian art were adopted by the Persian *en bloc*. We see in relief-sculpture, as at Behistun, the Assyrian style taken over, with its conventional immobility of the human countenance and its meticulous attention to details of costume. And in the Sassanian art, which owed its ultimate origin to that of Persepolis, we see the Assyrian tradition combined with the Greek surviving into the Christian era. When Shapur treads down Valerian on the rock of Naksh-i-Rustam, he reminds us, not indistinctly, of Darius, and so of an Ashur-bani-pal and an Ashurnasir-pal as well as of a Roman emperor. And in Indian art we can still perhaps see the Assyrian strain, passed through the Persian medium. Assyro-Babylonian sculpture, and especially Assyrian relief-sculpture, started a wave of artistic influence that, combined with the influence of Greece, did not fully spend itself till it reached India, and even China, though it is in India that we seem to see the Assyro-Persian influence in sculpture most definitely. Of Assyrian influence on Greek art we cannot speak. Greek travellers to Susa in the fifth and fourth centuries saw the Persian imitation, not the original. Greek artists must have taken ideas from Persia, and a curious Græco-Persian style of sculpture arose in Asia Minor, of which there are interesting examples in the Museum of Constantinople; in it the Assyrian tradition is clearly visible. But on the whole it was the Greek that influenced rather than was influenced. Still Persian art remained Asiatic : its parent, the art of Assyria and Babylonia, was Asiatic in origin and in its sphere of influence: the most ancient art of Asia, the first expression of her artistic soul.

DESCRIPTION OF THE PLATES

DESCRIPTION OF THE PLATES

PLATE I

1. Front and side-view of a head of a Lion. Early Sumerian Period : before 3000 B. C. On the side are seen two archaic signs, meaning « king..... ». The head belonged to a figure from which it was separate and to which it was attached by a transverse nail through a tenon fitting into a square hole in the head, in exactly the same style as in the case of the copper and bitumen lion-heads from al-'Ubaid (see Hall and Woolley, *Al-'Ubaid*, pls. X, XI), which this head closely resembles, especially in the treatment of the teeth, whiskers, and ruff (see *Al-'Ubaid*, p. 54). Old collections ; provenance unknown. Red-gypsum marble, L. 4 ins. (10.2 cm.). [No. 91879].
Hall and Woolley, *Al-'Ubaid*, fig. 24.

2. Part of a flat-bottomed Bowl, on which is cut a relief shewing men pig-sticking in the Babylonian marshes. Early Sumerian Period ; before 3000 B. C. The relief depicts two men in a *belam* or native boat with upturned prow, both naked on account of the heat. One is paddling (the butt-end of the paddle is just seen in the relief), while the other attacks a boar with a long spear. In front of the boar is a hound with upcurled tail and lop-ears (not seen in the illustration : see *British Museum Quarterly*. Vol. II, No. 1 (1927), pl. VI ; pp. 13, 14) ; in front of him is another boar. This bowl is closely paralleled by one in black limestone found by Woolley at Ur in 1922 (*Antiquaries' Journal*, iii (1923) pl. xxxiii, U 210 ; *Brit. Mus. Quarterly*, *ibid.*, pl. VII a, p. 14). The representation of the boar and the dog is highly interesting ; this is probably the oldest representation of both animals known, and the modern type of the dog is very notable.

Warka. Green steaschist (potstone) D. 6 1/4 ins. (15.8 cm.) ; H. 2 3/4 ins. (7 cm.).
[No. 118466].

Hall, *Brit. Mus. Quarterly*, as above.

3. Part of a flat-bottomed Bowl with relief representations of cattle of the *Bos primigenius* (urus) type. Early Sumerian Period : before 3000 B. C. Warka (?). Trachyte. l. 6 ins. (15. 2 cm.). [No. 115311].

PLATE II

1. Conical Vase with high-relief representation of two processions of animals. Early Sumerian Period : *c.* 3000 B. C. Above are sheep, one ram having the long twisted horns of the now extinct breed that did not exist in Egypt (the ram of Khnumu) after about 2000 B. C. ¹ Below are bulls of the urus type. A very fine example. The resemblance in treatment to the procession of animals on protodynastic Egyptian slate « palettes » is very noticeable. Warka (?). Grey limestone. H. 6 1/2 (16. 5 cm.). [No. 116705].

Hall, *Brit. Mus. Quarterly*, 1926, p. 41; pl. xxii a.

2. Cup of simple form, upborne by a group in very high relief, practically in the round, of a bull (? of the urus type; *Bos primigenius*), attacked by two lions. A fine example of the Erechite school of vigorous sculpture mentioned above (p. 11) : early Sumerian, *c.* 3000 B. C.).

The curious flat treatment of the lions' legs is noticeable. The two lions are opposed (the other is not visible in the illustration) with their tails disposed almost vertically) as in the case of the bull, Pl. III, 1 : between them is a space, apparently for the grip of a metal holder. Warka. Grey limestone. H. 5 ins. (12. 7 cm.). [No. 118361].

3. Cup. of similar form but more splayed lip, likewise upborne by a group in very high relief, almost in the round, shewing two heroic male figures, back to back, throttling or « dompting » bulls of the short-horned type. Above each bull is the storm-bird Zü (when with a lion's head called in Sumerian Im-dugud ²). Early Sumerian Period ; *c.* 3000 B. C.). Another example of the same Erechite school. The two

1. The mummied rams buried at Elephantine in later times are of the ordinary Amon-type with helical horns, the long-horned variety, the real animal of Khnumu, having died out by the end of the Middle Kingdom.

2. Or Imgi(g) : see THUREAU-DANGIN, *Rev. Assyriol.*, 1927, p. 199 ff.

representations of the hero with his long hair and beard are very curious ; he is represented naked, except for a belt round the lower part of the belly. This is the oldest occurrence of the Gilgamesh-like or Bes figure (Silen) in Sumerian sculpture. The bird Zū, though intended for an eagle, has a straight beak. Warka ; grey limestone. H. 5 ins. (12. 7 cm.). [No. 118465].

In both these vases the lower parts of the legs of the figures, which were presumably cut quite free and in the round, are broken off : Hall, *Brit. Mus. Quarterly*, ii, 1 (1927) pl. V.

4. Ceremonial Macehead on which are roughly cut relief figures of lions ; that on the top in the round. The characteristic circular muzzle of the Sumerian lion (see Hall, *Al-'Ubaid*, pp. 18, 54) is well shewn. Early Sumerian Period : *c.* 3000 B. C. Sippar (Abu Habbah) : white limestone. H. 6 1/4 ins. (15. 9 cm.). [No. 92681].

PLATE III

1. Fragment of a Bowl with relief of a procession of bulls of the urus type. Early Sumerian Period ; *c.* 3000 B. C. The disposition of the tail of the bull on the left, in order to avoid the head of the next bull, is peculiar, and is paralleled in the case of the lions on the cup, Pl. II, 1 : see above. White limestone. Warka. H. 5 ins. (12.7 cm.). [No. 115313].

2. Plaque or Stele on which is a votive relief ; a king or god receiving offerings from his subjects, family, or devotees. Crude style ; early Sumerian Period ; age of Ur-Ninā or a little earlier ; *c.* 3000 B. C. In the centre is a square hole for the insertion of a copper peg to secure the object to a wall or pedestal or for that of a copper nail-like votive figure of the type well-known at this period. There is an almost illegible inscription. Lagash (Tell Lo) ? ; coarse gypsum-marble. L. 8 1/4 ins. (21 cm.). [No. 117936].

3. Votive Macehead on which is a relief shewing Enannatum I, *patesi* of Lagash, and one of his officers, approaching Im-dugud, the lion-headed eagle of the god Ningirsu (see above, p. 26), who holds two lions by the tails. Above is the dedicatory

inscription recording that the officer had built a shrine to Ningirsu, for the life of Enannatum. The king is represented as taller of stature than his votary. Early Sumerian Period ; *c.* 2800 B. C. Lagash (Tell Lo). White limestone. H. 5 ins. (12.7 cm.). [No. 23287].

Budge, *History of Egypt*, (1901), i, p. 67.

PLATE IV

1. Votive figure of Kur-lil (?), keeper of the granary of Erech, dedicated in the temple of Nin-khursag at al-'Ubaid, near Ur, where it was discovered by the writer during the British Museum excavations of 1919. Early Sumerian Period (First Dynasty of Ur); *c.* 3100 B. C. A fine example of a Sumerian votive statue : although the lower part has suffered from disintegration, the head is perfect. On the shoulder is a single sign \bar{e} (house) visible; the rest of the inscription has disappeared. But as the figure was found with the headless torso of another figure (limestone) with a full inscription of Kur-lil, it is probable that this statue represents the same person.

Trachyte ; H. 14 $\frac{3}{4}$ ins. (37.5 cm.). [No. 114207].

Hall and Woolley, *al-'Ubaid*, pp. 19, 27, pls. VIII, IX.

2-4. Examples of votive Sumerian figures, shewing the *kaunakes* or sheep's wool robe characteristic of Sumerian costume. Early Sumerian Period ; *c.* 3000-2800 B. C. (no. 2 is probably the youngest). [Nos. 104728, 104729, 105031].

PLATE V

1-2. Small model vases supported on bulls, who are represented trampling on human figures. Early Sumerian Period ; before 3000 B. C. Evidently companion pieces ; probably votive. Warka. Coarse marble. H. 2 ins. ; 3 ins. (5 cm., 7.6 cm.). [Nos. 116704, 117888].

3. Crouching Lion of peculiar style, possibly Elamite. The tail is represented in incised outline on the flank. The hind-legs are stretched out on the other side. Early

Sumerian Period. Warka(?) ; crystalline marble. L. 3 1/4 ins. (8. cm). (No. 117937).
Hall, *Brit. Mus. Quarterly*, 1926, p. 41 ; Pl. xxii b.

4. Profile head of a man, for inlay, of characteristic type. Early Sumerian Period ;
before 3000 B. C. Warka ; fossil shell. H. 1 1/4 ins. (3.2 cm.). [No. 115501].

5. Front and profile views of a votive figure of a man or woman (the sex is
uncertain), with long hair confined by a band. Uninscribed. Early Sumerian Period ;
c. 2900 B.C. Lagash (Tell Lo) : calcareous limestone. H. 12 ins. (30.5 cm.). [No. 90929].

This figure has often been published previously, notably by King, *History of Sumer and Akkad*,
p. 40, from a photograph by Mansell.

PLATE VI

1. Front and profile views of a votive figure of a priestess or governoress, wearing
a fringed garment, and with the hair elaborately dressed and confined by a band.
The eyes hollow for shell inlay. Early Sumerian Period ; c. 2800 B. C. The feet
and pedestal are broken off. This figure is a very fine example of Sumerian sculpture.
Its provenance is unknown. White marble. *Given by the National Art Collections
Fund*, 1924. H. 9 ins. (22.8 cm.). [N^o 116666].

Hall, in *Bulletin of the National Art Collections Fund*, 1924, p. 36 : C. J. Gadd,
Brit. Mus. Quarterly, 1926, p. 38, pl. XIX.

2. Small nude seated figure, wearing a fringed garment, long hair, and beard. Early
Sumerian Period ; c. 2900 B. C. Coarse marble. H. 2 3/8 ins.. (6 cm.). [No. 113185].

3-4. Fragments of two vases with figures in high relief ; no. 3 a female figure
holding a double vase in both hands ; no. 4 a female (?) figure with heavy rings
round the neck and two cross bands across the breast. Akkadian (Sargonide) period ;
c. 2700 B. C. Fine alabaster (calcite) : discovered by Mr. R. C. Thompson in the

British Museum excavations at Abu Shahrain (Eridu), 1918. H. 4 ins; 2 1/4 ins. (10.2 cm., 5. 7 cm.). [Nos. 114259, 114260].

Thompson, *Archaeologia*, lxx (1920), Pl. VIII, fig. 12, 1, 2 (p. 123).

The resemblance of the technique to that of the Minoan carved stone vases from Crete, such as the "Harvesters" Vase found at Hagia Triada, is remarkable; and since no example of vases ornamented in this way in relief is known from Egypt, it can hardly be doubted that the Cretans obtained the idea of this type of decoration ultimately from Babylonia.

PLATE VII

1-2. Front and side views of a Bull (urus type), with eyes hollow for inlay and horns originally of another material (now absent). The legs are broken off. Early Sumerian Period; c. 2800 B. C. As a work of art probably the finest Sumerian representation of a bull that exists. The body is pierced from end to end by a circular hole, into which another opens from the back and out of the belly, so that there is no doubt that the figure was used for some sort of libation; fluid was intended to pass through it, so that it may be regarded as a kind of rhyton. Cf. the Sumerian bull-figures (rhytons?) somewhat similarly pierced, in the Louvre and in the Roselle Collection, New York; published respectively by Sidney Smith, *Illustrated London News*, Nov. 13, 1926, and by W. A. Roselle, in *Art in America*, xi (1923), p. 322 ff., with notes by Sir Arthur Evans and myself. From Sinkarah; given by Major V. E. Mocatta, 1924. L. 8 1/4 ins. (21. 6 cm.). Grey limestone. [No. 116686].

S. Smith, *loc. cit.*, p. 945, fig. 4-6.

3-4. Two views of a curious object, vase-shaped, possibly a vase-stand, on which are cut in relief apotropaic representations of noxious animals, snakes, a scorpion, and a centipede. Later Sumerian (Gudea) Period; c. 2500 B. C. H. 3 3/4 ins. (9.5 cm.). Grey limestone. [No. 115710].

PLATE VIII

1-5. Small representations of animals in relief on the backs of Seals: an eagle, lion,

pig, bull, and ibex. Sumerian Period ; *c.* 3000-2500 B. C. Coarse marble ; 118527 is serpentine. 1 1/2 to 1 7/8 ins. (3.8 to 4.7 cm.).

[Nos. 118020, 118527, 118528, 118016, 118019].

6. Headdress for a votive statuette, shewing the hair parted in the middle and confined by a band, above which in front is a projection bearing a dedication to a divinity by Bau-ninam on behalf of king Shulgi, of the Third Dynasty of Ur; *c.* 2300 B. C. Later Sumerian Period. A very unusual object. Black limestone. H. 2 1/4 ins. (5.7 cm.). [No. 91075].

King, *Sumer and Akkad*, p. 206.

7. Torso of a votive statuette wearing an embroidered dress, a sort of open tunic held together by an embroidered band about the breast. Uninscribed. Later Sumerian Period; *c.* 2300 B. C. Dolerite. From Tell Lo (Lagash). H. 7 ins. (17.8 cm.).

[No. 115643].

8. Part of the head of a statue of a man or woman, shewing the hair bound by a thick plaited band and confined behind in a net. The ear is very vigorously modelled and evidently the head was a portrait. The face is broken off. Had it been perfect this would probably have been an outstanding example of early Babylonian portraiture; in its mutilated condition it is a very fine work of art. Later Sumerian Period ; *c.* 2400 B. C. Tell al-Muqayyar (Ur) ; discovered by Mr. H. R. Hall in the British Museum excavations of 1919. Dolerite. H. 9 ins. (22.8 cm.). [No. 114197].

Hall, *Proc. Soc. Ant.*, Dec. 1919, p. 27, fig. 7; *Journ. Eg. Arch.*, 1923, pl. xxxvii, 3.

PLATE IX

1. Relief representing Hammurabi, king of Babylon ; wearing a long beard, thick-banded turban, necklace, and bracelets ; the dress is apparently embroidered. First Dynasty of Babylon ; *c.* B. C. 2000. This is the only portrait of the lawgiver-king known. It can hardly be said to be much characterized, as the face is of much the same type as those on the stele of Ur-Nammu from Ur (at Philadelphia), and other representations of the time : the representation is simply that of a bearded man. We

already find then the convention of sameness in portraiture characteristic of later Assyrian art. The relief was dedicated, as usual, by a high official for the king's life. Limestone. H. of figure, 6 ins. (15.2 cm.). [No. 22454].

King, *Letters and Inscriptions of Hammurabi*, Vol. iii : frontispiece; and elsewhere.

2. Stone recording the sale of a field, with relief figure of king Marduk-nadin-aḫi (c. 1140 B. C.). The elaborate design of the dress is noticeable. Black stone.

Given by Sir Arnold Kemball, 1863. H. 21 ins. (53.3 cm.). [No. 90841].

King, *Babylonian Boundary-Stones and Memorial Tablets in the British Museum*, pl. liv, pl. 37.

Koldewey, *Mitth. D. Orient Ges.*, vii, p. 27 ff. publishes another figure of this king on a stone of same type found by him at Tell 'Amrān ibn 'Alī (Babylon).

3. Tablet representing in relief a priest named Nabu-apal-iddina, standing before the Babylonian king of the same name who holds a staff and wears a conical cap with hanging liripipe. Above are magical emblems of the gods. The inscription records a grant of land, c. 870 B. C. Black marble. H. 6 3/4 ins. (17.1 cm.). [No. 90922].

King, *ibid.*, pl. ciii.

4. Relief on a tablet, representing Nabu-apal-iddina, king of Babylon, worshipping Shamash the sun-god in his shrine in the city of Sippar. The god is seated beneath a canopy on a throne, on the side of which are reliefs of two divine beings. He holds a disk and bar, symbols of uncertain meaning. Above are the symbols of the Sun, the Moon, and the planet Venus. Before him on an altar is the Sun-disk, upheld from above by two other divine beings issuing from the roof of the canopy. The altar is approached by the high-priest of the Sun, who is leading the king by the hand; behind is a priestess in the guise of a goddess. The inscription refers to a restoration of the temple, c. 870 B. C. A very fine example of small scale relief and of great importance for the study of Mesopotamian religion. Discovered at Abu Habbah (Sippar) by Mr. H. Rassam in 1881 in a box of baked clay with two protecting coverings of clay within, of which the outermost and the box were provided by the late-Babylonian king, Nabopolassar, three hundred years later. The tablet was evidently a most important and greatly treasured archive of the temple of the Sun, and is one of the most

interesting Babylonian relics in the British Museum. Fine grey limestone (lithographic stone). H. of scene, 5 ins. (12.7 cm.). [No. 91000 (ex-12137)].

King, *ibid.*, pl. xcvi: *Babylonian Religion*, p. 19.

PLATE X

1-3. Three examples of sculptured Boundary-Stones (*kudurri*) with inscription and apotropaic reliefs of gods, planets, demons, and their emblems: No. 1 of the time of Enlil-nadin-apli, a king of the Fourth Dynasty of Babylon, c. 1120 B. C.; No. 2 of Nebuchadrezzar I, c. 1140 B. C.; No. 3, uninscribed and so undated, but of a rather earlier period. Black, white, and grey limestone. H. 14 ins., 22 ins., 15 ins. (35 cm., 55.9 cm., 38.1 cm.). [Nos. 102485, 90858, 108835].

Nos. 1 and 2 published by King, *ibid.*, pls. i, lxxxiii.

PLATE XI

Front and back views of a naked female statue, (headless) probably representing the goddess Ishtar, inscribed on the back with the name and genealogy of Ashur-bél-kala, king of Assyria (c. 1080 B. C.). This is the oldest piece of Assyrian sculpture that the Museum possesses, and it is of very great interest, not only on this account, but also as being, with the exception of the remarkable Puzur-Ishtar figure at Constantinople, and leaving out of account the Sumerian figures found at Ashur, the most ancient known Assyrian representation of the human figure standing and in the round on the large scale. Found by Layard at Kuyūnjik. White limestone. H. 37 ins. (94 cm.). [No. 249]

There is an older Mesopotamian standing statue in the Museum in the black basalt figure of Gudea patesi of Lagash (No. 92988) from Babylonia, which dates from about 2500 B. C.; but this is so mutilated as to be not worth illustrating. Similarly the headless seated statue of Gudea, No. 98065, has not been deemed worthy of illustration.

PLATE XII

Statue of Ashur-naşir-pal II, king of Assyria (B. C. 883-859), on its original pedestal. The only perfect Assyrian royal statue in the round with pedestal : and one of the most important Assyrian monuments known. The king wears no headdress : he holds in his right hand a long dagger, in the other a crook-shaped sceptre. From the small temple of the war-god Enurta, Nimrūd (Calah) ; Layard's excavations. Limestone (the pedestal of a different, redder stone). Height of statue 42 ins. (1.06 m.), of pedestal 21 ins. (53.3 cm.). [No. 118871. Nimrūd Gallery, 89].

Budge, *Assyrian Sculptures in the British Museum*, pl. i; and elsewhere.

The following objects described are all from Layard's excavations except when otherwise described, and are of alabastrine limestone which the same exceptions. Those of Ashur-naşir-pal have all been published by BUDGE in *Assyrian Sculptures*, already quoted above as well as, of course, by LAYARD. PATERSON, *Assyrian Sculptures*, has also reproduced many of them; occasional references to his publication are given below.

PLATE XIII

Stele with figure of Ashur-naşir-pal in high relief, wearing the tiara and holding a sword. In front, in its original position, is a tripod altar. These two objects, in their original relation to one another, form a very interesting combination. From the entrance of the temple of Enurta, Nimrūd (Calah). Height 9 ft. 7 ins. (2.92 m.).

[Nos. 118805-6 ; Assyrian Transept; 847. 848].

Budge, *loc. cit.*, pl. ii.

PLATE XIV

Relief of Ashur-naşir-pal seated on a throne, drinking from a small bowl or preparing to from a libation : behind are young male attendants with fly-flaps, and beyond them a priest in the character of a winged god holding a pine-cone and bucket, objects connected with the ceremonial rite of the anointing of the king with the " juice of

Enurta" (see *Brit. Mus. Guide to the Babylonian and Assyrian Antiquities*, 1921, p. 43). From the temple of Enurta, Nimrūd (Calah). L. 13 ft. (3.96 m.). H. 7 ft. 6 ins. (2.28 m.). (Nimrūd Gallery; Nos. 22, 23).

Budge, *ibid.*, pls. xxx, xxxi.

PLATE XV

1-2. Relief-scenes illustrating the wars of Ashur-našir-pal in Syria.

1. The king in his chariot drives over the field of the slain; above flies the winged emblem of the god Ashur.

2. Siege of a city.

Length, both 7 ft. 10 ins. (2.54 m.); H. 3 ft., 3 ft. 2 ins. (91.5 cm., 96.5 cm.). (Nimrūd Gallery; Nos. 13 a, 14 b).

Budge, *ibid.*, pls. xvii, 1; xxiv, 1.

PLATE XVI

1. Siege of a city; use of towers and battering-rams (tortoises): wars of Ashur-našir-pal.

2. Syrians fleeing on horseback pursued by the royal chariot.

7 ft. 10 ins., 6 ft. 8 ins., by 3 ft. 3 ins. (2.56 m., 2.03 m. by 98.6 cm.). (Nimrūd Gallery; 5 a, 16 b).

Budge, *ibid.*, pl. xiii, 1, xxiv, 2.

PLATE XVII

1. Siege of a walled town by Ashur-našir-pal. The representations of the rocks and trees on the other bank of the river overagainst the city are curious, as are also the

figures of the archers dashing into the stream in pursuit of the three enemy chieftains(?) who are swimming across on inflated skins to take refuge in the town.

2. The Assyrian camp; represented on plan as circular with four divisions. In the left hand upper corner are shewn prisoners with masks on their heads or soldiers wearing dog-masks engaged in mock combat; the fight is presided over by a master or referee armed with a staff. The decoration of the pavilion behind the horses, with figures of goats on the top of the pillars, is remarkable. The representations of the horses are in the earliest good Assyrian style, and foreshadow the work of Ashur-bani-pal's time.

Same sizes.

(Nimrūd Gallery; 6 a, 11 a).

Budge, *ibid.*, xiii, 2, xvi, 1.

PLATE XVIII

Bull and lion-hunts of Ashur-naṣir-pal.

1. The king inspects the slain bulls.

2. He shoots the lions from his chariot: his foot-warriors are at hand to lend help in case of need.

Same sizes.

(Nimrūd Gallery; 3 a, 4 a.)

Budge, *ibid.*, pl. xii, 1, 2

PLATE XIX

Roaring Lion Colossus of Ashur-naṣir-pal; from the small temple of Enurta at Calah (Nimrūd). One of the most magnificent works of ancient art known. H. 8 ft., L. 13 ft. (2.59 m., 3.96 m.). [No. 118895; Nimrūd Central Saloon, 96]

Budge, *ibid.*, pl. vi; Paterson, *Assyrian Sculpture*, xxvi-xxvii.

PLATE XX

Winged Human-headed Lion of Ashur-našir-pal from his palace at Calah (Nimrūd). These monstrous figures, which with their attributes typified all the virtues, human and divine, called *lamassi* by the Assyrians, are the *kerūbs* or *cherubim* of the Hebrews. They were placed as guardians of the entrances of the royal palaces. H. 11 ft. 6 ins. (3.507 m.). [No. 118802 ; Assyrian Transept, 841].

Budge, *ibid.*, pl. iv ; Paterson, *ibid.*, xxii.

PLATE XXI

1-2. Reliefs representing priests, wearing the divine attributes of the gods Ashur and Enurta (the latter with eagle-masks), performing ceremonies in connection with the sacred pine or cedar-tree of the god Ashur. Nimrūd. 30 ins. sq. (76.2 cm.) ; 5 ft. 2 ins. (1.60 m.) by 3 ft. 7 ins. (1.09 m.).

[No. 98061] (Assyrian Saloon Basement); (Nimrūd Gallery, 38).
Budge, *ibid.*, pl. xlv. ; *cf.* pl. xliii.

PLATE XXII

The god Ashur in conflict with a winged demon, emblematic of Tiāmat or Chaos. From the temple of Enurta, Calah (Nimrūd). Damaged by fire. “ The monster Tiāmat, although she was the mother of the gods, conceived a hatred for them and made a plan to destroy them. The god Ashur (in Babylonia, Marduk) was chosen by his fellow gods as their champion, and after a fierce conflict with Tiāmat he succeeded in slaying her ; he cleft her body in twain, and from the two halves he formed the heavens and the earth. The account of the battle forms the subject-matter of the Fourth Tablet of the great “ Creation Series ” in the British Museum ” (*Guide to the Babylonian and Assyrian Antiquities*, p. 45). This in its conception and style is one of

the most magnificent pieces of Assyrian art in the Museum: it is extraordinarily impressive. 11 ft. 2 ins. long (3.40 m.) by 7 ft. 6 ins. (2.54 m.) high.

(Nimrūd Gallery, 28, 29).

Budge, *ibid.*, pl. xxxvii; Paterson, lxxxiii-lxxxvi.

PLATE XXIII

“ The Black Obelisk ” of Shalmaneser III (B. C. 859-824), from the central building, Nimrūd. This commemorates the Palestinian campaigns of this king, and the second register from the top contains the famous representation of Jehu, the king of Israel, son of ‘Omri, bringing his tribute. The reliefs are executed with great care and minuteness, and give an excellent idea of the costume of the period. H. 6 ft. 6 ins. (1.98 m.). Black marble.

[No. 118885; Nimrūd Central Saloon, 98].

Layard, *Monuments*, i, pl. 53; Paterson, xvi-xix.

PLATE XXIV

1. Stele of Shamshi-Adad VI, son of Shalmaneser III and husband of Sammuamat (Semiramis), B. C. 824-810; of much the same type as that of Ashur-našir-pal (Pl. XIII). Above to the right are the emblems of the Assyrian gods; on the king's breast is the mystic cross. He wears the tiara with *infulae*. H. 7 ft. (2.13 m.). White calcareous limestone. Nimrūd.

[No. 118892; Nimrūd Central Saloon, 110].

2. Statue of the god Nabu (Nebo); from the temple of Enurta at Calah (Nimrūd); dedicated for Adadnirari III (B. C. 810-782) and the queen Sammuamat (Semiramis) by the governor Bēl-tārsi-iluma. Discovered by Mr. H. Rassam. Coarse limestone. This figure, which is more curious than beautiful, is at least interesting as a relic of Semiramis! H. 5 ft. 3 ins. (1.60 m.).

[No. 118888; Nimrūd Central Saloon, 70].

Paterson, xx-xxi.

PLATE XXV

1-2. Reliefs of Tiglath-pileser III (745-727 B. C.) from the Central Palace at Nimrūd, representing (1) an attack on a city with hooded battering-rams (tortoises) and the impaling of prisoners ; (2) an Arab woman with young camels. No. 2 is an interesting artistic composition. No. 1 : 3 ft. 8 ins. sq. (1. 11 m.). No. 2 : 5 ft. 1 ins. (1. 57 m.) by 3 ft. 4 ins. (1.01 m.).

[Nos. 118903, 118901 ; Nimrūd Central Saloon, 94, 92].

Layard, *Nineveh*, ii, p. 283 ; *Monuments*, I, 61 ; Unger, *Die Reliefs Tiglatpilesars III aus Nimrud*, pl. ii, 11 ; vi, 6.

PLATE XXVI

Reliefs of Tiglathpileser III representing (1) an attack by Assyrian horsemen on flying Syrian chiefs. A vulture, emblematic of the war-god Enurta, flies behind them carrying a mass of human entrails in its beak (Central Palace). (2) The royal scribes taking notes of the booty of a captured town. Flocks are being driven away, and the women carried off in ox-carts (S. W. Palace). The open spacing of this relief is characteristic of the work of Tiglathpileser III's artists, in contrast to the crowded scenes on the reliefs of Ashur-našir-pal.

No. 1 : 5 ft. 6 ins. (1. 47 m.) by 4 ft. 2 ins. (1.26 m.) ; No. 2 : 5 ft. (1.32 m.) by 3 ft. 4 ins. (1.01 m.), [Nos. 118907, 118882. Nimrūd Central Saloon : 66, 84].

Layard, *Mon.*, i, 64, 58 ; Unger, *loc. cit.*, pl. VI, 23 ; Paterson, lxxxvii-lxxxiv.

PLATE XXVII

Relief of Sargon (B. C. 722-705), shewing him receiving or dismissing the Tūrṭan or commander-in-chief. The king wears a tiara and holds a long staff. The conven-

tional style of Assyrian art may be said to have reached its height in this relief and the next. Khorsabad, 1849. H. 9 ft. 9 1/2 ins. (2. 985 m.).

[No. 118822 ; Assyrian Transept, 824-5].

PLATE XXVIII

Winged human-headed bull with attendant priest holding the attributes of Ashur, the pine-cone and bucket. (See pls. XX, XXI). Palace of Sargon, Khorsabad; 1849. H. 14 ft. 6 ins. (4. 42 m.).

[No. 118809 ; Assyrian Transept, 840].

Paterson, xxiii

PLATE XXIX

Procession of Sennacherib in his chariot. Relief from the palace of Sennacherib (B. C. 705-681) at Nineveh (Kuyūnjik). The king in his chariot beneath an umbrella followed by his warriors. 4 ft. 2 ins. by 3 ft. (1. 27 m. by 91. 5 cm.).

[Nineveh Gallery, 57].

Paterson, cxvii-cxviii.

Most of the reliefs that follow, of the reigns of the reigns of Sennacherib and Ashurbanipal, from Kuyūnjik, are so well known and have been so often reproduced, that it is not considered necessary to give references to previous publications in their case. The earliest of course will in most cases be that in Layard's *Monuments of Nineveh*.

PLATES XXX-XXXI

The dragging into position of a colossal bull at the orders of Sennacherib. The straining of the draggers at the ropes and the exhortations of the taskmasters, and the bringing up of tree-trunks in hand-carts to make a corduroy road for the colossus are well depicted. Above are a wood of pine trees and, beyond, a river with rafts,

quffahs (pitched coracles), fish, etc. : a good example of the somewhat naïf Assyrian representations of terrain. 8 ft. 6 ins. by 14 ft. (2.59 by 4.27 m.) Kuyūnjik.

[Nineveh Gallery, 53, 54].

PLATE XXXII

Sennacherib's Horses. From reliefs at the sides of a ramp or stairway, Nineveh. Here we see a notable advance towards the perfection of horse-picturing in the reliefs of Ashur-bani-pal, forty years later. 11 ft. by 5 ft. (3.35 by 1.52 m.), Kuyūnjik.

[Nineveh Gallery, 37, 38].

PLATE XXXIII

1. A Phoenician ship with ram-bow : temp. Sennacherib. As a representation of a sea-going ship of about 700 B. C. this is of importance.

2. Assyrian cavalry outposts reconnoitring a marshy river : temp. Sennacherib. The clearly represented doubt and indecision of both horses and riders at their arrival at an unexpected obstacle and the uplifted arm of the commander calling halt make this one of the most interesting military representations of all time. For its period it is remarkably true to life, and is quite an a par with what we can imagine an early Chinese artist would have made of the same scene. It is curiously Chinese in spirit. 2 ft. 3 ins. by 3 ft. 1 in. (68.6 cm. by 94 cm.) and 4 ft. 8 ins. by 4 ft. 2 ins. (1.42 by 1.27 m.). Kuyūnjik.

[Nineveh Gallery, 2, 3].

PLATE XXXIV

The Siege of Lachish by Sennacherib : illustrating Assyrian siege-methods and the arts of the defence, as well as shewing the limitations of an artistic representation

that knew nothing of perspective, but left little lacking in the matter of vigour or the desire to represent facts. 5 ft. 1 in. by 4 ft. (1.55 m. by 1.22 m.). Kuyūnjik.

[Assyrian Saloon Gallery, 24].

PLATE XXXV

The flight of the inhabitants from Lachish. An invaluable representation of the costume of the Canaanite peasants of the period (VIIIth cent. B. C.). 3 ft. 4 ins. by 2 ft. 6 ins. (1.01 m. by 76 cm.). Kuyūnjik;

[Assyrian Saloon Gallery, 25].

PLATE XXXVI

Reliefs probably from the palace of Esarhaddon (B. C. 681-669) at Nimrūd 1 shews a lion-centaur, representing the god Ashur, and semi-divine personages (or priests playing their parts wearing lion-masks); 2 also shews semi-divine personages or priests wearing their attributes. 4 ft. 9 ins. (1.44 m.) by 3 ft. 4 ins. (1.01 m.); 5 ft (1.52 m.) by 5 ft. 10 (1.78 m.).

[Nos. 118911, 118918; Assyrian Saloon Gallery, 79, 81].

3. Warriors of king Ashur-bani-pal's army wearing crested helmets and preceded by scribes who make an inventory of the booty. The resemblance now of the panoply to the Greek is noticeable, and the crested helmet is as likely to have been derived directly from Greece as from the Lycian-Carian region, where the crest was said to have been invented. The crested helmet appears in the Assyrian army first in the reign of Tiglathpileser III, in the second half of the eighth century B. C. In Greece it is much older (Minoan).

From the palace of Ashur-bani-pal (B. C. 669-626) at Nineveh (Kuyūnjik) 7 ft. 7 ins. by 2 ft. 7 ins. (2.31 m. by 78.5 cm.).

[Assyrian Saloon Basement, 4, 5].

PLATE XXXVII

Assyrian warriors in camp. A very curious and naïvely bloodthirsty representation: the camp-fire, the reckoning of the booty, the cooking of food, and the tale of the gory heads of the slain enemy. Temp. Ashur-bani-pal. Nineveh (Kuyūnjik). 4 ft. 2 ins. by 5 ft. (1. 57 by 1. 52 m.).

[Assyrian Saloon Basement, 3].

PLATE XXXVIII

1. Army of Ashur-bani-pal. Auxiliary warriors from Irān, armed with bow and sword. 4 ft. by 2 ft. 10 ins. (1. 22 m. by 86.4 cm.).

2. Procession of Musicians, some wearing high caps. 4 ft. 5 ins. by 3 ft. 3 ins. (1. 34 m. by 99.1 cm.).

Kuyūnjik.

[Assyrian Saloon Basement, 11, 12].

PLATE XXXIX

1. Musicians in high caps ; Warriors with pikes and others with bows and wearing feathers on their heads. 2 ft. 2 ins. by 1 ft. 5 ins. (66 cm. by 43.2 cm.).

2. Bowmen with long hair dressed in catogans and with feathers on their heads. No doubt foreign auxiliaries of some kind ; by some considered Libyans, but this appears very improbable. From the Greek style of hair-dressing in a turned-up catogan behind as well as the Carian feather headdresses, an Ionian-influenced West-Anatolian identification (? Lydians) would seem much more probable. Others have considered them to be Indians, probably on account of their long hair, forgetting that the

Greeks of the seventh century wore their hair as long as any Indians and turned up is precisely this way. 2 ft. 1 in. by 1 ft. 11 ins. (63.5 by 58.5 cm.).

Ḳuyūnjik.

[Assyrian Saloon Basement, 83, 84].

PLATE XL

Siege of an Egyptian walled city by the army of Ashur-bani-pal; c. 667 B. C. The national characteristics of the Egyptian prisoners, the shaven, negroid faces, the short hair, the head-feathers of the chiefs (an Ethiopian fashion we know from Egyptian sources to have obtained at this time), are given with bitter accuracy. This relief, which seems usually to be forgotten by Egyptologists, is a historical document of the utmost importance, and as a contemporary representation of Egyptians by outsiders ranks with the famous Greek vase by the painter Amasis, the "Busiris-hydria", of a century later (see Hall, in *Cambridge Ancient History*, iii, p. 321; Beazley, *ibid.*, Plates i, p. 382). 6 ft. by 3 ft. 9 ins. (1.83 by 1.14 m.).

Ḳuyūnjik.

[Assyrian Saloon Basement, 88].

PLATE XLI

1. Ashurbanipal's war with Elam. The pursuit of Te-umman, king of Elam, by the Assyrians. A good example of the fine energy of these reliefs of Ashurbanipal's and at the same time of the greater freedom of ornament and absence of stiffness that differentiates them from those of Ashur-naṣir-pal. 4 ft. by 1 ft. 4 ins. (1.22 m. by 40.7 cm.).

[Nineveh Gallery, 45].

2. Ashur-bani-pal and his queen (whose name is unknown) feasting to the sound of music, with the head of Te-umman hanging in a neighbouring tree as a pleasing accompaniment (B. C. 655). 4 ft. 5 ins. by 1 ft. 9 ins. (1.34 m. by 53.3 cm.).

Ḳuyūnjik.

[Assyrian Saloon Basement, No. 121].

PLATE XLII

Ashur-bani-pal's war with Elam. Retreat of the invading Elamite army, that in 652 B. C. had come to the assistance of the revolted prince Shamash-shum-ukin, past part of the high walls of Babylon. A very interesting contemporary representation of Babylon's walls, including the relief figures of lions and *sirrusbes* (dragons of the god Marduk) that were afterwards restored by Nebuchadrezzar. The indecision and confusion of the foreign army in retreat is well shewn; also the impression is splendid of the unending procession of carts, noisy and bearing a terrified crowd of fugitives to safety, streaming past the high, silent, interminable wall of the city, again awaiting dully its Assyrian conqueror. 5 ft. 11 ins. by 3 ft. 9 ins. (1.80 by 1.14 m.). Kuyunjik.
[Assyrian Saloon Basement, 89]

PLATE XLIII

The retreat of the Elamites into the wooded mountains of the Zagros; their arrival at a royal hunting-kiosk in a forest. The stele with the relief figure of the royal builder, and the altar in the way before it, should be noticed. Again a picture almost Chinese in its effect and of a perspective such as in China would have been counted archaic! The conventions to express distance deserve attention, and are by no means inadequate. 6 ft. 9 ins. by 4 ft. (2.06 by 1.22 m.). Kuyunjik.
[Assyrian Saloon Basement, 92].

PLATE XLIV

Invasion of Elam. Taking, looting, and burning of the city of Khamānu in Elam. Above, an Elamite prince comes out to offer submission. Below, a feast in camp. 4 ft. 2 ins. by 2 ft. 1 in. (1.27 m. by 63.5 cm.) Kuyunji.
[Assyrian Saloon Basement, 120].

PLATE XLV

Taking of the city of Madaktu, on the river Eulaeus, in Elam. The city is represented on plan in the upper part of the relief, with the river. Below, the gods of the defeated Elamites are being carried off in procession. The river is choked with corpses of men and horses and the wheels and poles of overwhelmed chariots. 4 ft. 11 ins. by 4 ft. (1. 50 by 1. 22 m.). Kuyūnjik.

[Nineveh Gallery, 50].

PLATE XLVI

Campaign of Ashur-bani-pal against the Arabs. A very lively representation of desert warfare. The camels are magnificent. 4 ft. 2 ins. by 7 ft. 5 ins. (1. 17 by 2. 27 m.). Kuyūnjik.

[Assyrian Saloon Basement, 86].

PLATES XLVII-XLIX

Ashur-bani-pal's Lion-hunt. The most famous achievement of Assyrian art, which hardly needs further words. One cannot refrain, however, from again drawing attention to the careful observation which noted and represented faithfully the effect of the arrow in the back of the wounded lioness, who, paralysed from her middle downwards drags her hind-quarters after her along the ground. This is one of the most lifelike representations in ancient art. Kuyūnjik. 21 ft. (6.40 m.); H. 5 ft. 2 ins. (1.575 m.)

[Assyrian Saloon Gallery, 36-39].

PLATE L

Scene from the Lion-hunt reliefs, in which is depicted a kiosk in the paradise or hunting-park, at the top of a pine-clad hill. On the outer wall of this kiosk is a relief

representation of an older lion-hunt, in which the king is seen slaying lions from his chariot. The head of one of the beaters of the actual hunt is seen below the crest of the hill. This is a curious representation of a scene within a scene. 16 ins. by 11 ins. (40.5 by 28 cm.). Kuyūnjik. [Assyrian Saloon Gallery, 45].

PLATE LI

1. Galloping Lion, pursued by the royal arrow. The heavy lumbering gallop of the lion is well characterized. 5 ft. by 2 ft. 3 ins. (1.52 m. by 68.6 cm.).

2. The lion is let out from his travelling-cage, to make sport for the king while his keeper discreetly retreats into the little cage specially made for him above. The pole by which the cage was dragged on to the ground is seen to the left. There was probably a good deal of make-believe about Ashur-bani-pal's lion-hunting, and we may be quite sure that no real danger was ever suffered to approach the royal person. 3 ft. 3 ins. by 2 ft. 9 ins. (99.1 by 83.9 cm.). Kuyūnjik.

[Assyrian Saloon Gallery, 49, 52].

PLATE LII

1-2. Lion-scenes. In 1 we see a horse being trained to abide the roar and smell of a lion : in 2 a lion is held by the tail by the king as hero. 1. 4 ft. 1 in. by 18 ins. (1.24 m. by 45.7 cm.), 2. 1 ft. 10 ins. by 17 ins. (55.9 m. by 43.2 cm.).

3. King Ashur-bani-pal pours out libations over the slain lions to the sound of music. Another classical representation. 5 ft. 4 ins. by 1 ft. 10 ins. (1.62 m. by 55.9 cm.). Kuyūnjik. [Assyrian Saloon Gallery, 118].

PLATE LIII

1. Assyrian hound with his keeper. H. 1 ft. 8 ins. by 1 ft. 1 in. (50.8 by 33 cm.).

2. The hunt of the wild horse with hounds. This, to our notions, brutal “ sport ” seems to have been as popular with the Assyrian kings as the hunt of the lion. As here represented it seems to have been more or less of a massacre. The hunted and mangled horses are represented with great truth to life, as are also the savage dogs.

Some Assyriologists have assumed that the hunted animals are wild asses or onagers, but a very short inspection of the relief is enough to assure us that there is no question of asses here, and that the quarry were horses, not asses. The whole form of the animals, their tails, and above all the shape of the muzzle and of the nostrils, is surely decisive on the point. 3 ft. 11 1/2 ins. by 1 ft. 8 ins. (1.20 m. by 51 cm.). Kuyūnjik. [Assyrian Saloon Gallery, 36, 109].

PLATE LIV

1. Warriors and Horses. The led horses on the middle register of this relief are among the most beautiful all the beautiful horses represented by the Assyrian artists. 6 ft. by 2 ft. (1.83 m. by 61 cm.). Kuyūnjik.

[Assyrian Saloon Gallery, 43].

2. The sumpter-mules of the royal train. The mule-equipment is interesting and very practical. 2 ft. by 4 ft. 8 ins. 42 (44 m. by 1.525 m.). Kuyūnjik.

[Assyrian Saloon Gallery, 70, 72].

PLATE LV

1. The sleeping Lioness. There is a curiously picturesque quality in this relief, with its fine representation of the animal sleeping beneath the cypresses and pines, and the highly decorative treatment of the background with its lilies and sunflowers and the cypress into which a vine coils its tendrils. 4 ft. by 3 ft. 3 ins. (1.22 m. by 99 cm.). Kuyūnjik.

[Assyrian Saloon Gallery, 76].

2. A procession of crowned figures carrying daggers and axes. Probably priests

enacting the parts of semi-divine personages, warding off evil from the king. 2 ft. 11 ins. by 2 ft. 10 ins. (89 by 86. 5 cm.). *Ḳuyūnjik*.

[Assyrian Saloon Basement, 98].

PLATE LVI

Relief Pavement from the palace of Ashur-bani-pal, *Ḳuyūnjik*. An interesting example of design. 5 ft. 6 ins. by 4 ft. 10 ins. (1.67 by 1.47 m.).

[Assyrian Saloon, No. 118910]

PLATE LVII

Original sculptor's model in fine red clay for a relief of a king contending with a lion. Found at *Ḳuyūnjik* by Layard. This is one of Ashur-bani-pal's sculptors' designs for a relief, in a fine red clay that had many of the qualities of modelling wax. It is a very interesting object. H. 11 1/2 ins. (29.2 cm.).

[No 93011].

PLATE LVIII

1. A Babylonian goddess, holding doves; presumably Ishtar, robed. Probably IXth-VIIIth cent. B.C. A very interesting object, in view of the rarity of stone representations of women in the round. (The figure is hollow and is very probably a vase or rhyton). Alabastrine marble. From Abu Habbah (Sippar). H. 8 1/4 ins. (21 cm.).

[No. 91638].

2. Winged human-headed cow, representing an Assyrian goddess. Probably the base of a small column, as the rounded support above the wings, with its decoration, shews. It is otherwise a model of one of the great architectonic colossi. VIIIth to VIIth cent. B.C. *Ḳuyūnjik*.

Limestone. H. 3 3/4 ins. (9. 5 cm.).

[No. 90954].

3. — Head of a Demon. A typical example of the living corpse-head, with grinning teeth and skull covered with a few dried remains of flesh, which the Babylonians and Assyrians regarded as fitly representing an evil demon. The sides and back are covered with incantations.

Yellow calcareous stone. H. 3 3/8 ins. (8.5 cm.). [No. 91876].

Published: R. C. Thompson, *The Devils and evil spirits of Babylonia*, I, Pl. II.

4. Sphinx with female and divine headdress: also probably the base of a colonnette. IXth cent. B. C. Nimrūd. Limestone. H. 9 1/2 ins. (24 cm.). [No. 90984].

PLATE LIX

1-3. Protomae of gryphons; 1 and 2 eagle-headed with mammal's ears, 3 ox-headed with a third horn above the forehead. The eyes are hollow for inlay. Emblems of deities. Limestone. Av. 4 1/2 ins. (11.4 cm.). [Nos. 91665-6; 95470].

These curious protomae are paralleled by terracotta in one discovered at Warka, (No. 117981), and this is oddly like two of the same kind, of Egyptian fayence and of the XIIth cent. B. C., found in the palace of Rameses III at Tell al-Yahūdiyāh and also in the British Museum, (Nos. 12963-4).

4. Lion-head; eyes and whiskers originally inlaid. A very fine head, interestingly shewing the advance made in two thousand years on the primitive Sumerian conception of the lion's visage. This is a masterpiece of style, the work of a sculptor assured by himself and his power of characterization and design; very different from the naïve, albeit powerful, initial attempts of his Sumerian art-ancestor (cf. Plate I, 1 with this). Fine white limestone. Assyrian: probably VIIth cent. B. C. 4 ins. (10 cm.). [No. 91678].

5-6. Two fragments of a vase with relief designs of lions. Red marble (burnt). Very fine style of Ashurbanipal's reign: VIIth cent. B. C. 2 to 3 ins. (5 to 7.6 cm.). [Nos. 118357-8].

7. Weight in the form of a couchant lion: summary style. Grey granite. Assyrian. L. 10 ins. (25.4 cm.); wt. 14 lbs. 5 oz. 12 drs. (6515.5 grms.). [No. 88281].

PLATE LX

1. Two fragments of a vase with relief figures bearing gifts. Inscribed with a dedication to Nergal, Lord of Tarbiṣu. Black marble. H. $2 \frac{7}{8}$ ins. (7.4 cm.). From Sharīf Khan. Assyrian; probably of the time of Sennacherib. [No. 90960].

2. Part of a vase with relief representation of an ostrich hunt (?). The palm-tree(?) in the centre is enigmatical. Assyrian. Blackened limestone. H. $1 \frac{1}{2}$ in. (3.9 cm.). [No. 91897].

3. Part of a vase dedicated to Enurta, the war-god, with representation of a conquered walled city with mourning inhabitants; to the right is a horse. Assyrian. From Nimrūd. White marble. H. $4 \frac{1}{8}$ ins. (12.4 cm.). [No. 91582].

4. Front and back of an amulet with apotropaic representations in relief, on one side of defending gods with above the symbols of the Sun, of Ishtar (Venus), Ashur, and the Moon; and on the other a ferocious bearded Bes-like demon mask. Assyrian. Blackened limestone. H. $2 \frac{1}{8}$ ins. (5.4 cm.). [No. 91899].

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ON THE TWENTY-EIGHTH OF APRIL OF THE YEAR
NINETEEN HUNDRED AND TWENTY-EIGHT, BY THE
IMPRIMERIE PROTAT FRÈRES, FOR LES ÉDITIONS
G. VAN OEST, PARIS AND BRUSSELS. COLLOTYPE
PLATES PRINTED BY L. MAROTTE, PARIS. PHOTO-
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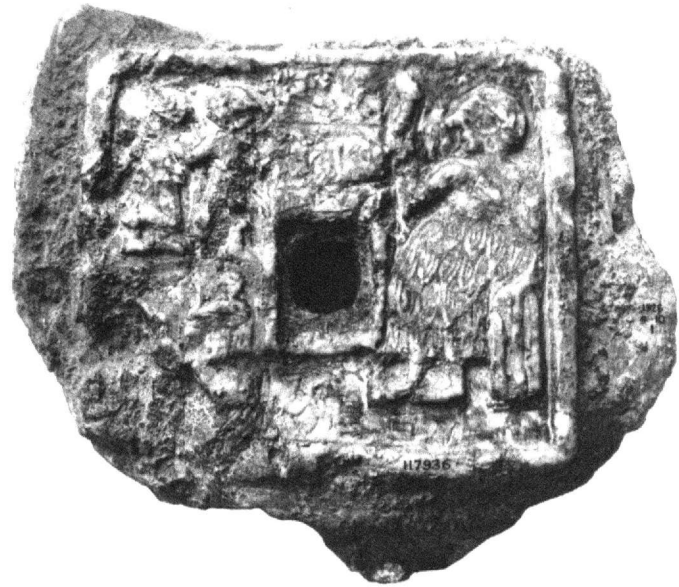
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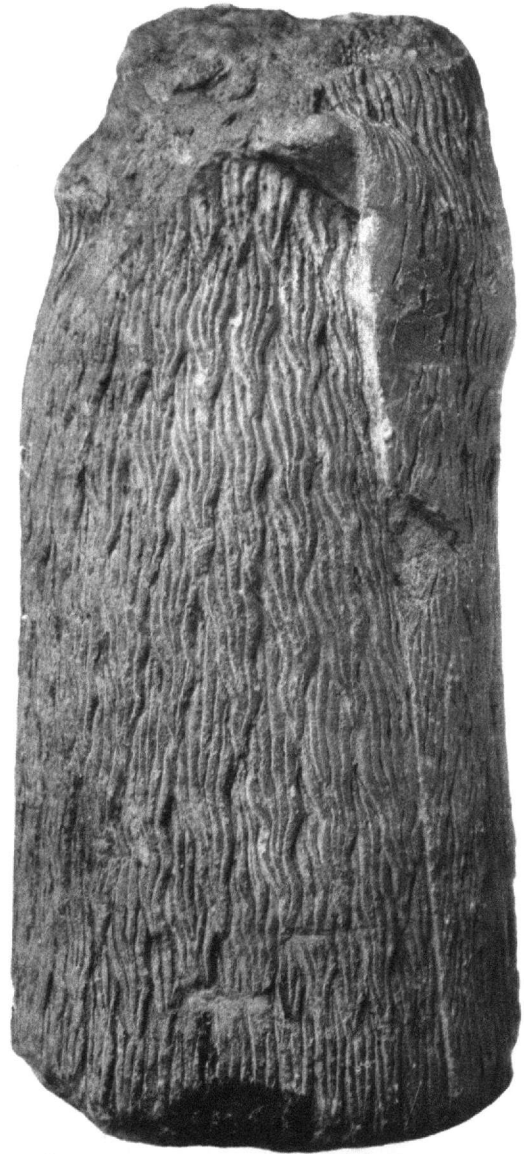
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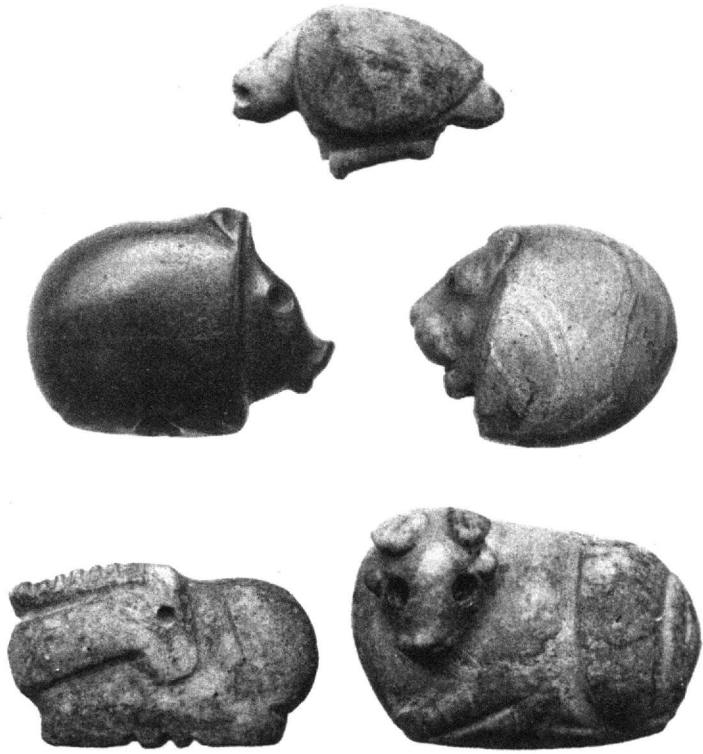
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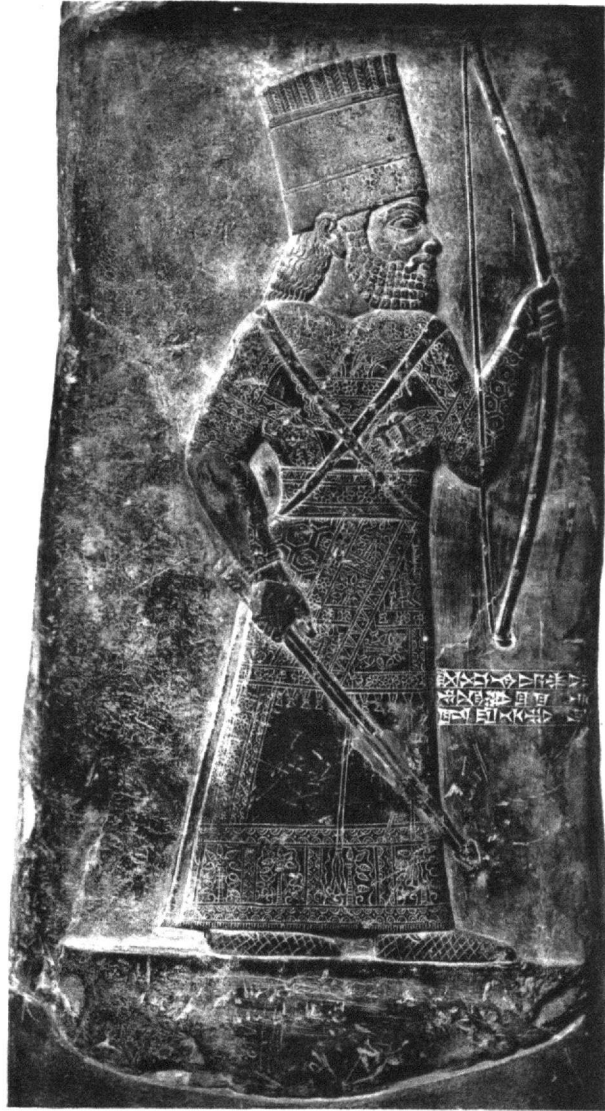


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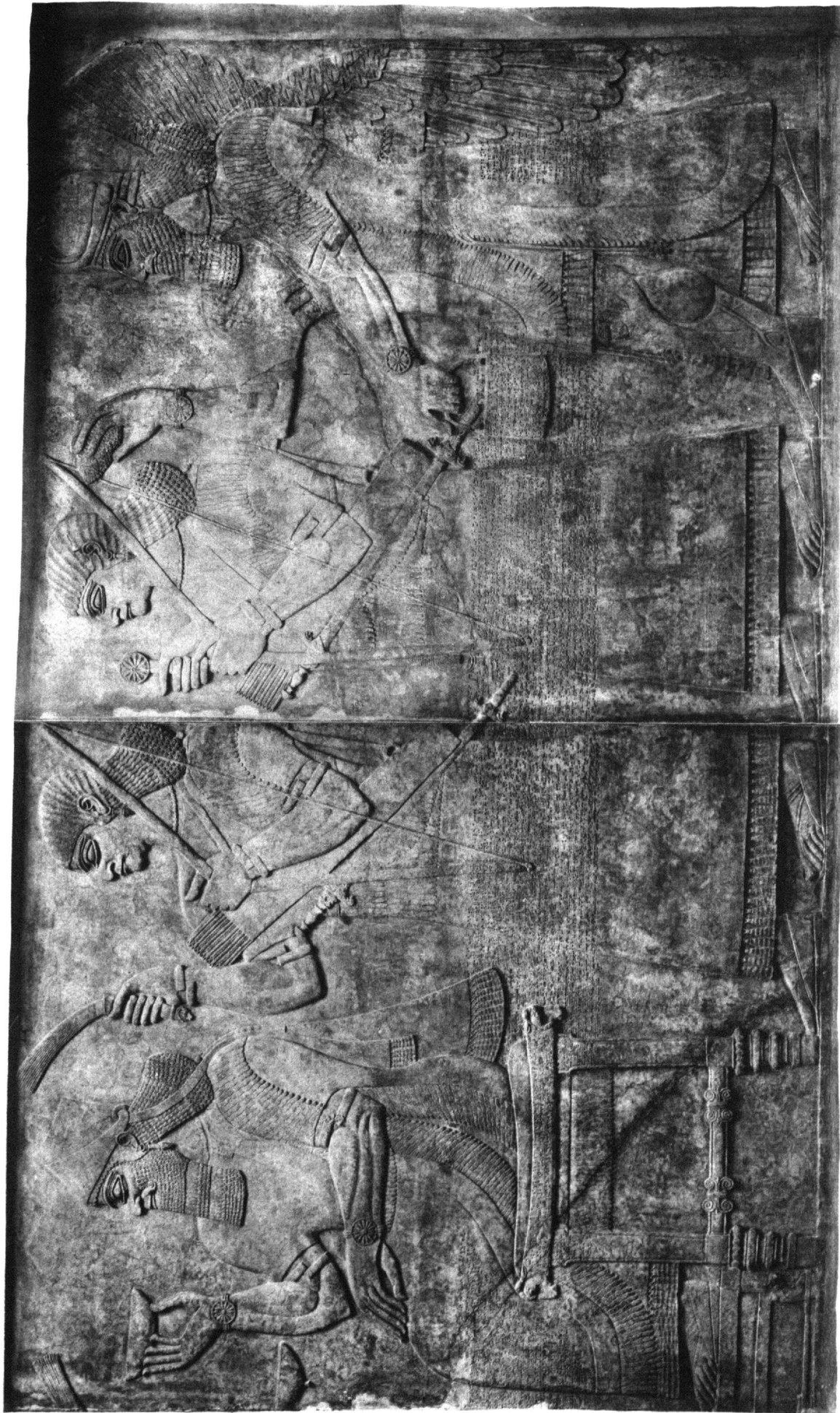
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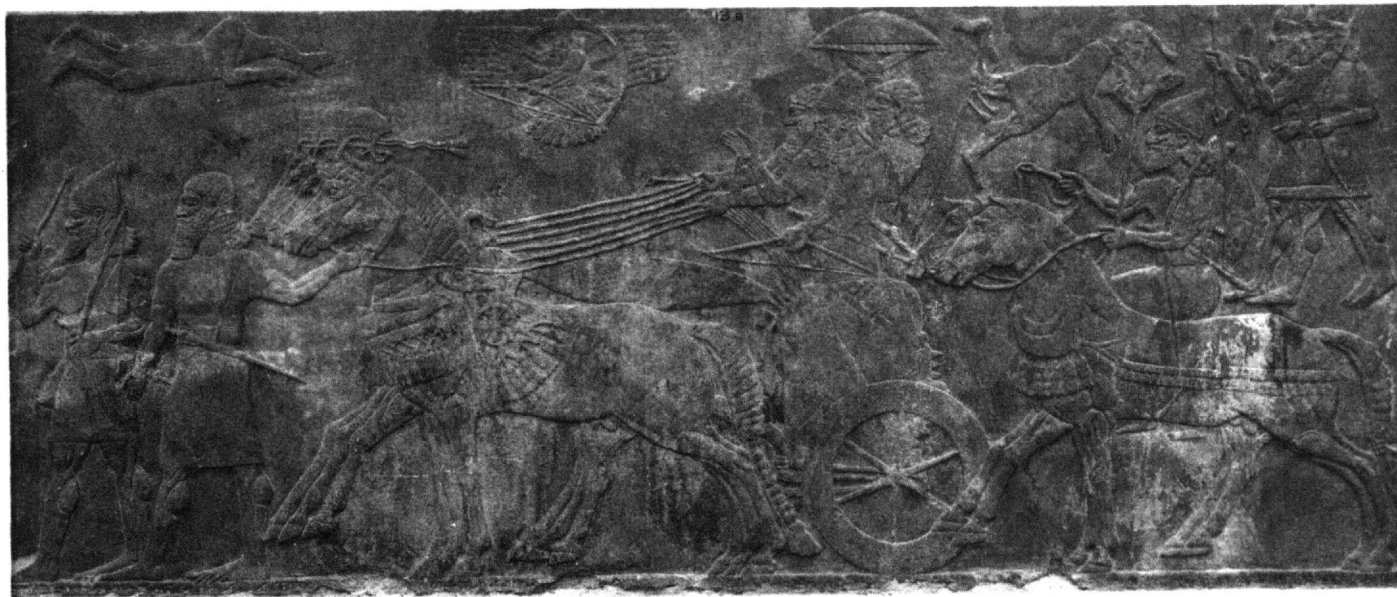
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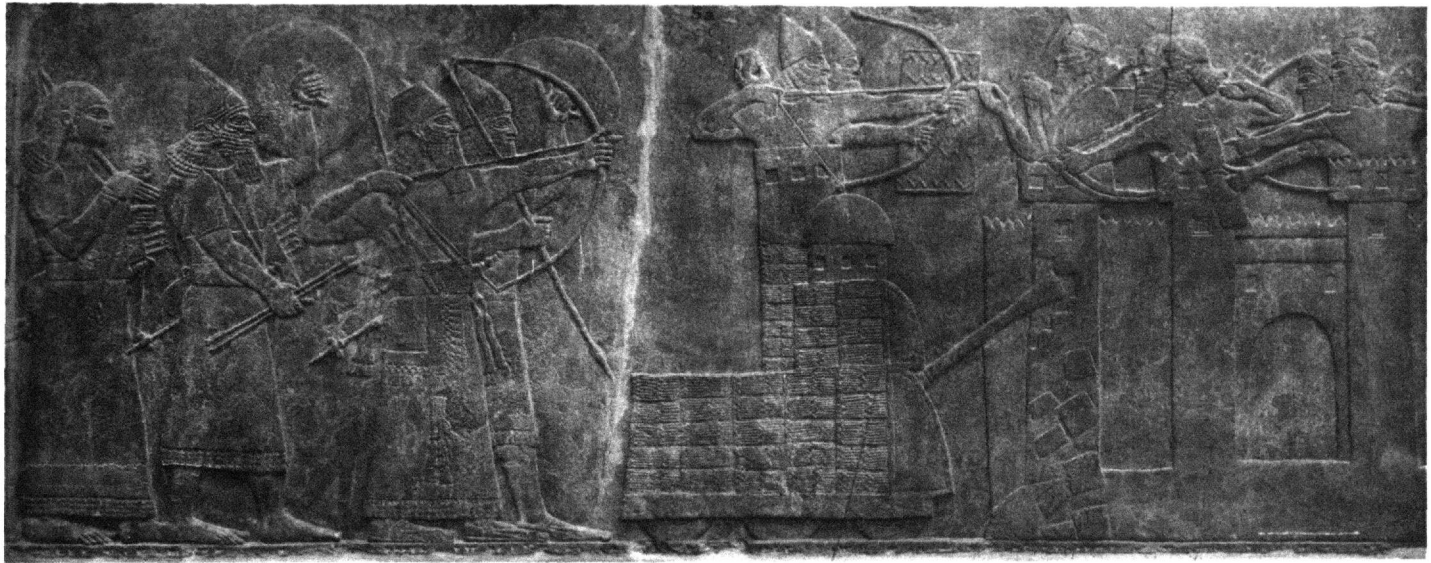
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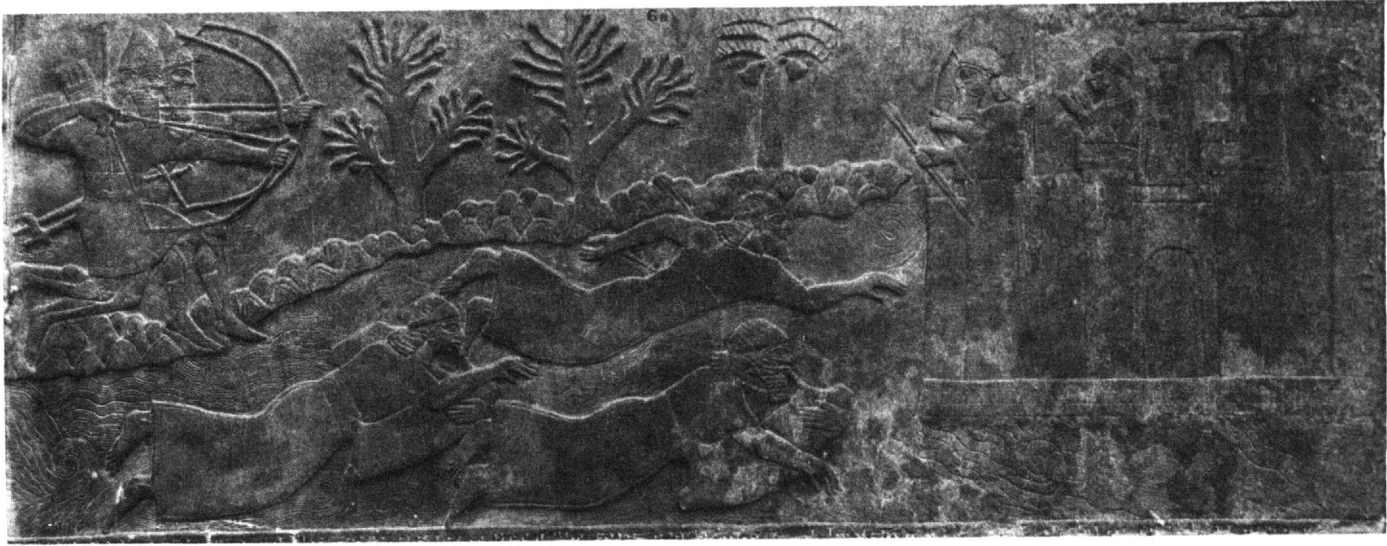
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BAS-RELIEFS DES GUERRES D'ASHUR-NASIR-PAL.

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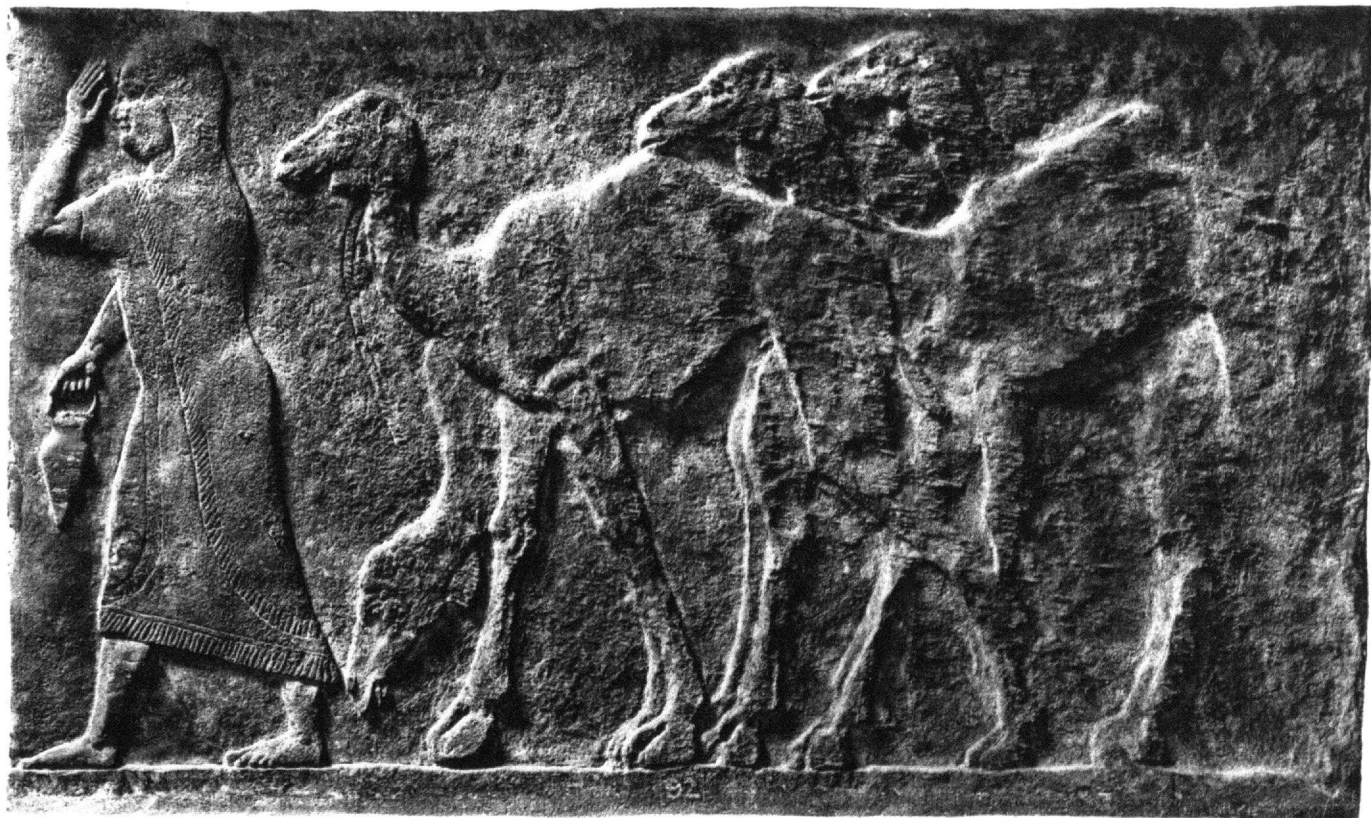
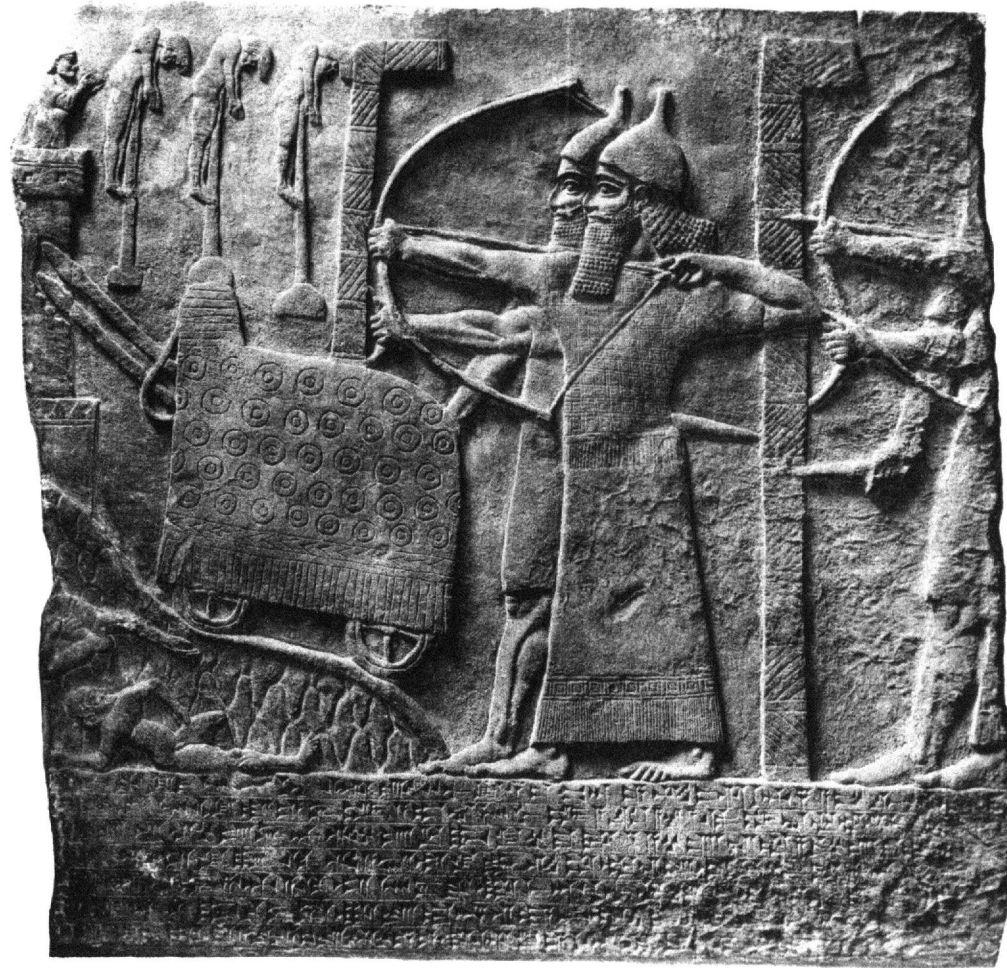


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RELIEF OF SARGON,
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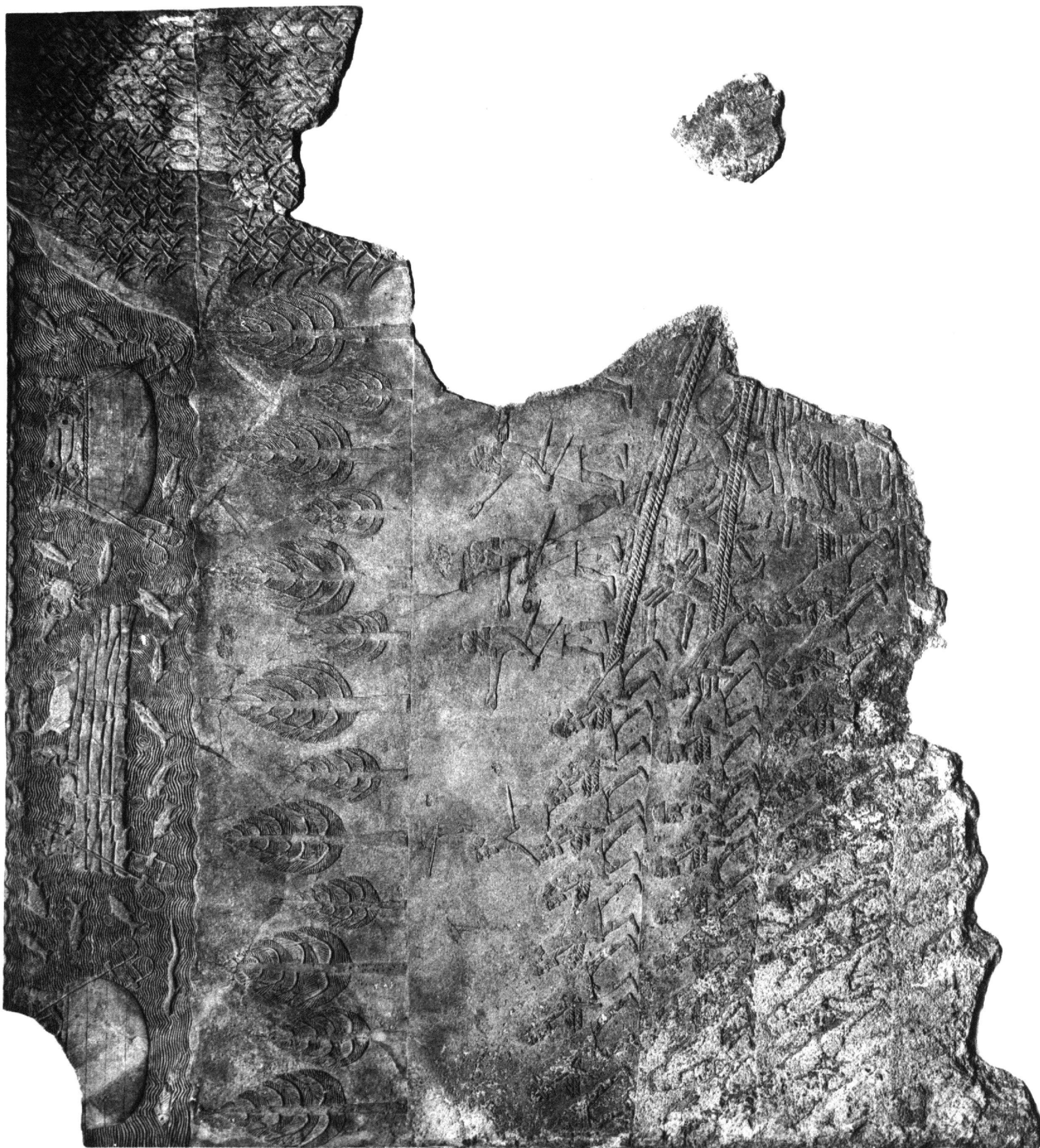
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WINGED HUMAN-HEADED BULL OF SARGON.



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RAISING OF A BULL COLOSSUS
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ÉRECTION D'UN TAUREAU COLOSSAL
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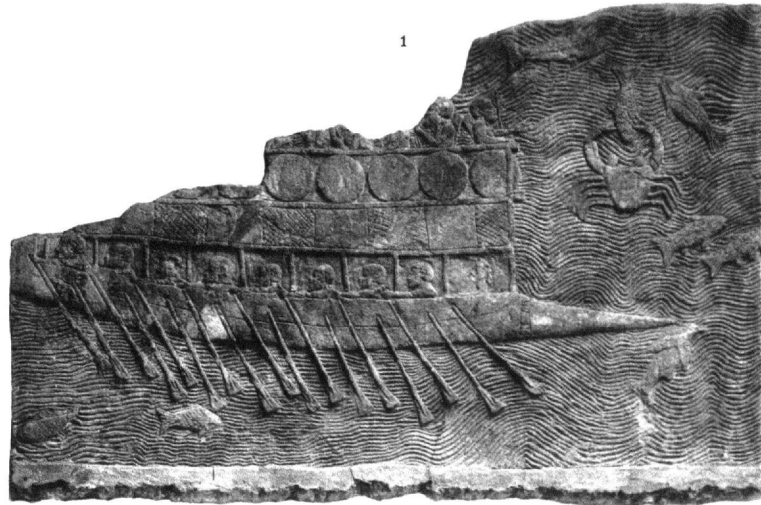
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ÉRECTION D'UN TAUREAU COLOSSAL.
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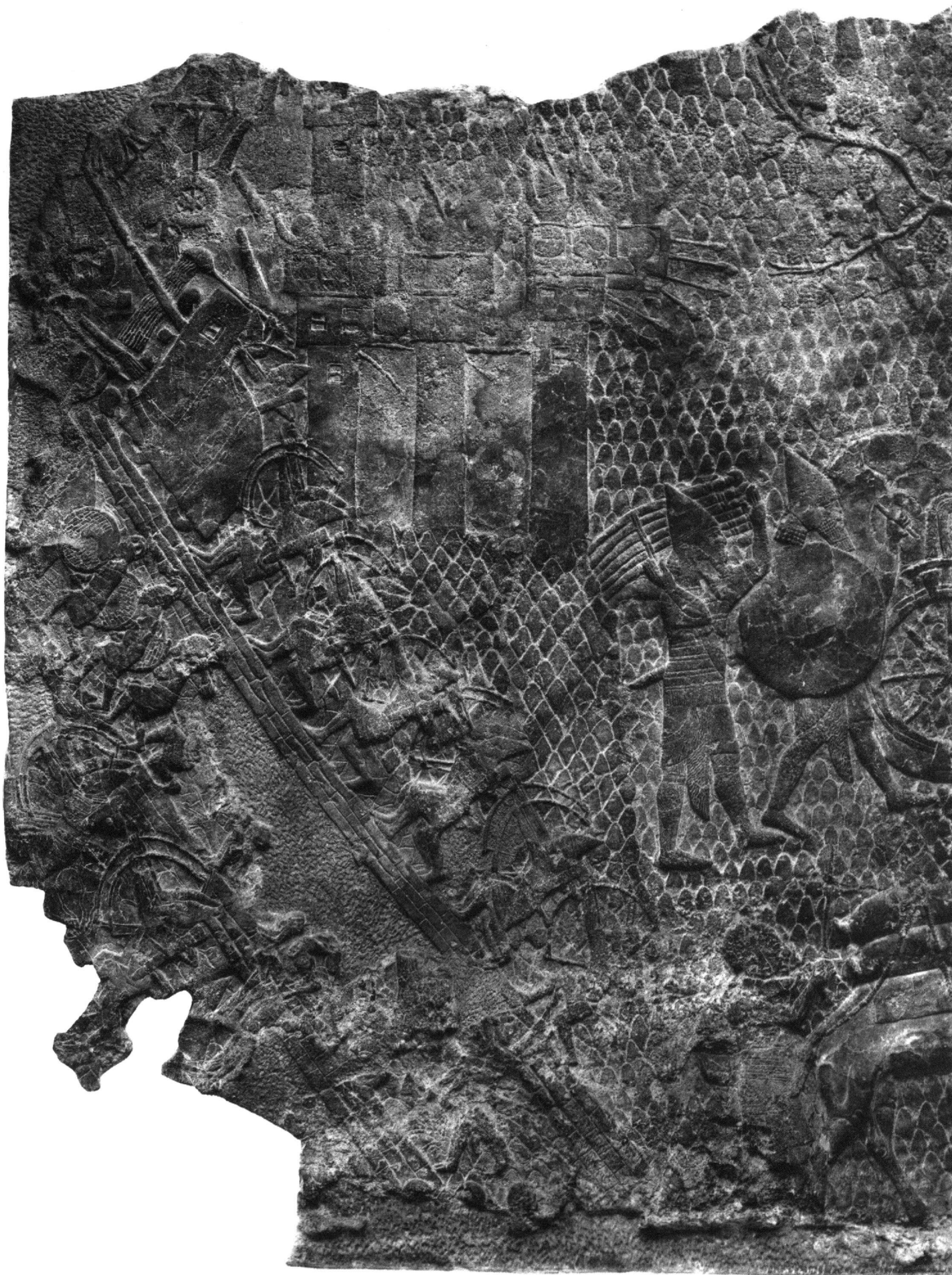
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SENNACHERIB'S HORSES.
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BAS-RELIEF DES GUERRES DE SENNACHERIB :
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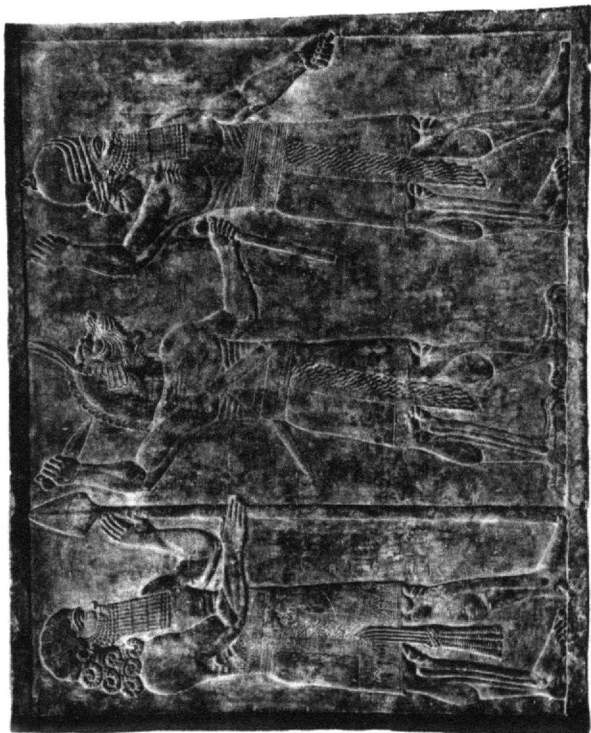
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WAR-RELIEFS OF SENNACHERIB.
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BAS-RELIEF DES GUERRES DE SENNACHERIB:
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1. — RELIEFS OF ESARHADDON (?): NIMRUD
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 2. — WAR-RELIEFS OF ASHURBANIPAL: KUYUNJIK
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 2. — BAS-RELIEFS DES GUERRES D'ASHURBANIPAL (KUYUNJIK)
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BAS-RELIEFS DES GUERRES D'ASHURBANIPAL.
Soldats dans leur camp.

WAR-RELIEFS OF ASHURBANIPAL.
Warriors in camp.



1

BAS-RELIEFS D'ASHURBANIPAL :
1. — Troupes auxiliaires iraniennes.
2. — Musiciens.



2

RELIEFS OF ASHURBANIPAL :
1. — Auxiliary troops from Iran.
2. — Musicians.



BAS-RELIEFS D'ASHURBANIPAL :
 1. — Musiciens
 2. — Troupes auxiliaires lydiennes (?).

RELIEFS OF ASHURBANIPAL :
 1. — Musicians.
 2. — Auxiliary troops from Lydia (?).



WAR-RELIEF OF ASHURBANIPAL.
Siege of an Egyptian city (B.C. 667).

BAS-RELIEF DES GUERRES D'ASHURBANIPAL.
Siege d'une ville égyptienne (667 av. J.-C.).

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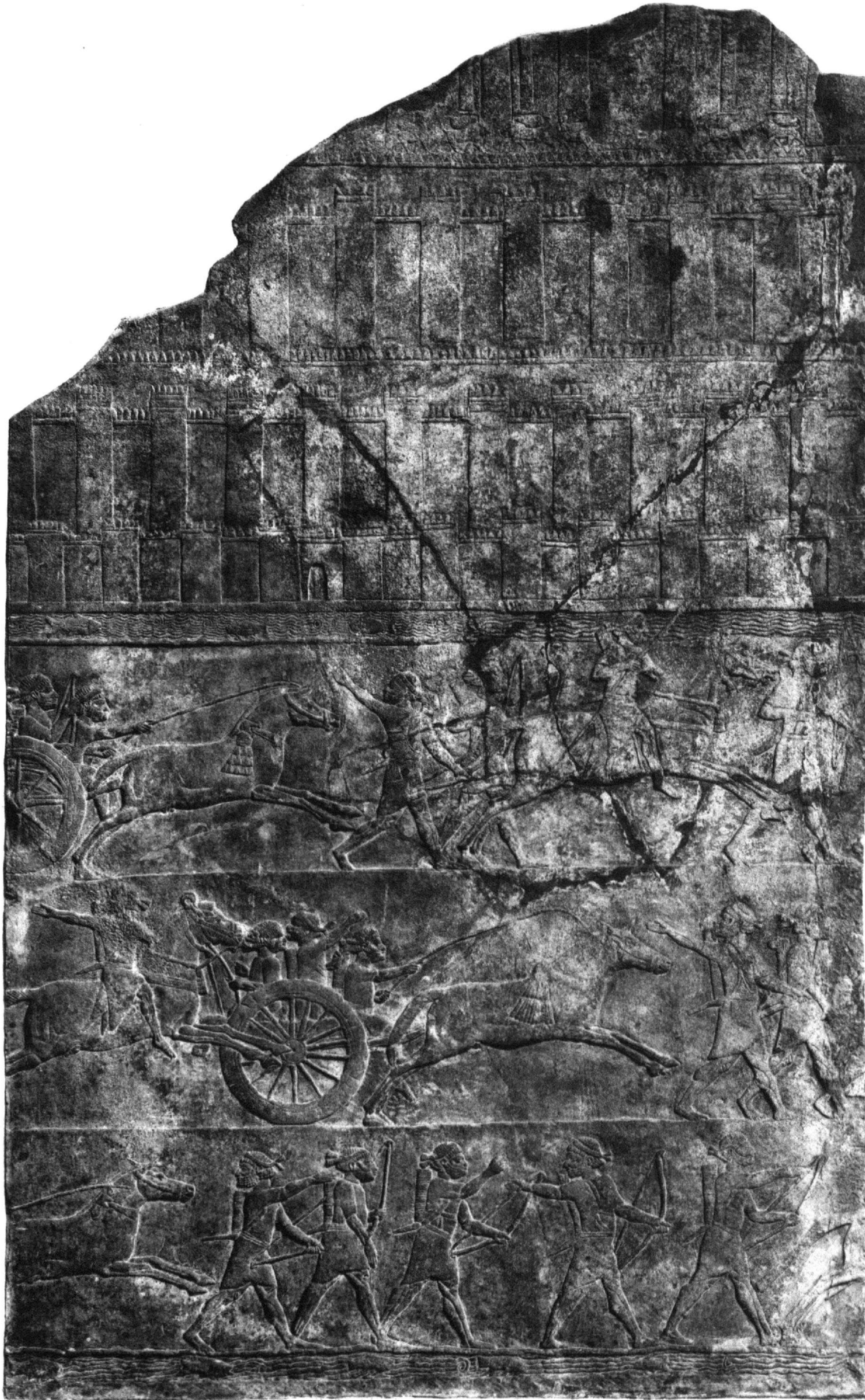


2



1. — BAS-RELIEF DES GUERRES D'ASHURBANIPAL.
Campagnes contre les Élamites; la poursuite de Te-umman.
2. — ASHURBANIPAL ET SON ÉPOUSE
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1. — WAR-RELIEF OF ASHURBANIPAL.
Elamite campaigns; the pursuit of Te-umman.
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BAS-RELIEF DES GUERRES D'ASHURBANIPAL.
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WAR-RELIEF OF ASHURBANIPAL.
Elamite campaigns : retreat of the Elamites past Babylon
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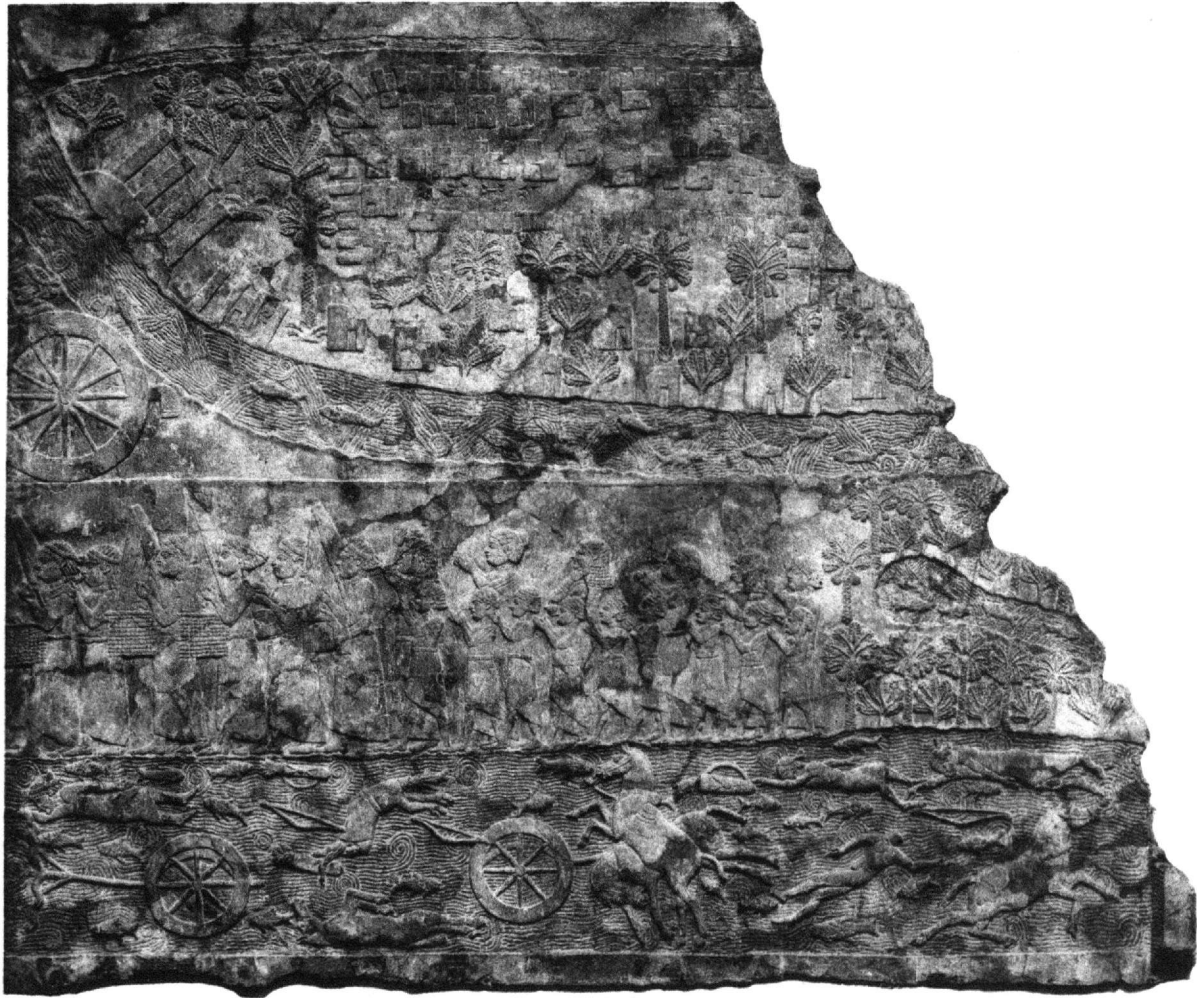
BAS-RELIEF DES GUERRES D'ASHURBANIPAL.
Campagnes contre les Élamites; les Élamites se retirant
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WAR-RELIEF OF ASHURBANIPAL.
Elamite campaigns; the Elamites retreat into the mountains.



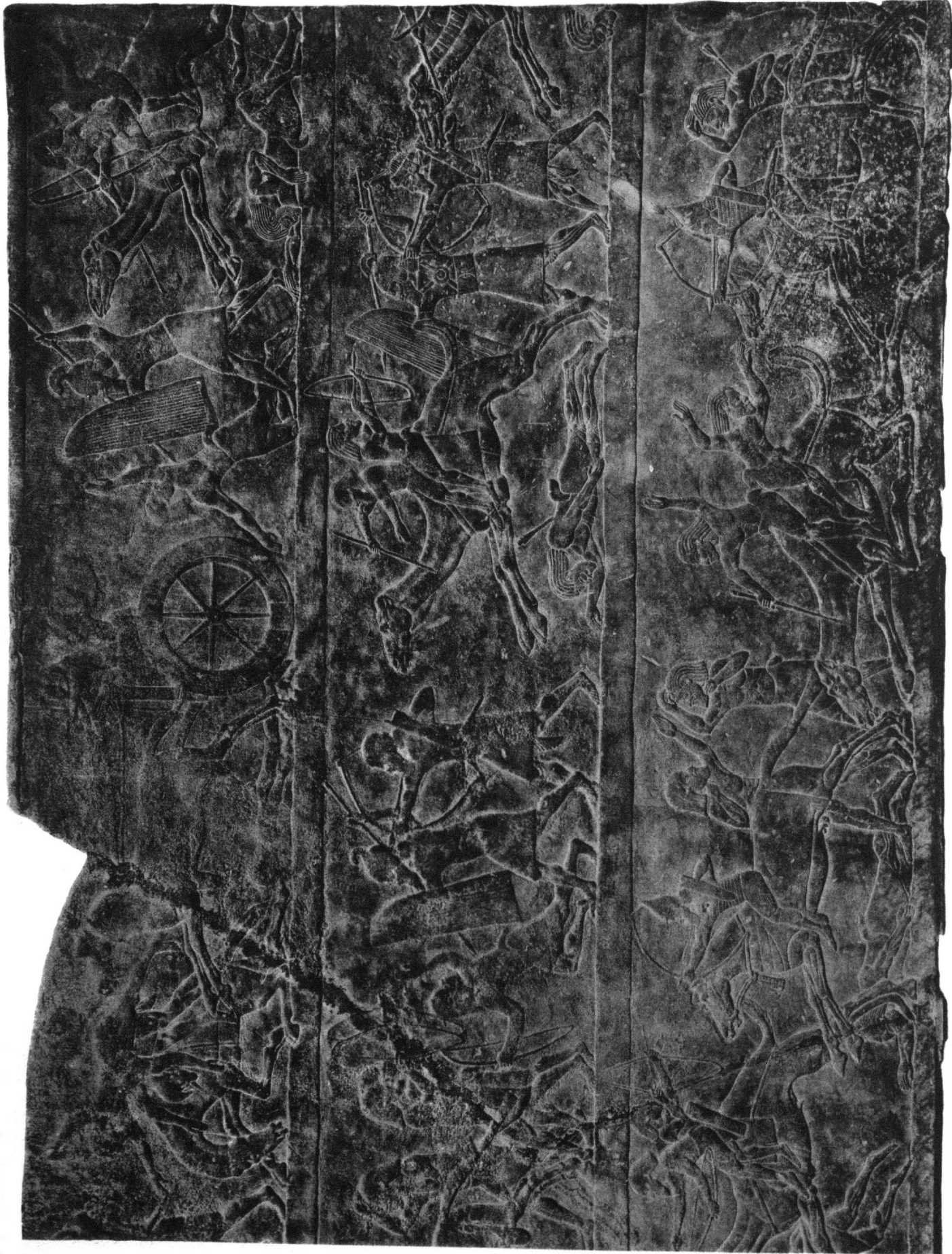
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Elamite campaigns : taking of Khamanu.



BAS-RELIEF DES GUERRES D'ASHURBANIPAL.
Campagnes contre les Élamites : la prise de
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WAR-RELIEF OF ASHURBANIPAL.
Elamite campaigns ; taking of Madaktu.



WAR-RELIEF OF ASHURBANIPAL.
Arab campaign.

EAS-RELIEF D'ASHURBANIPAL.
Campagne contre les Arabes.



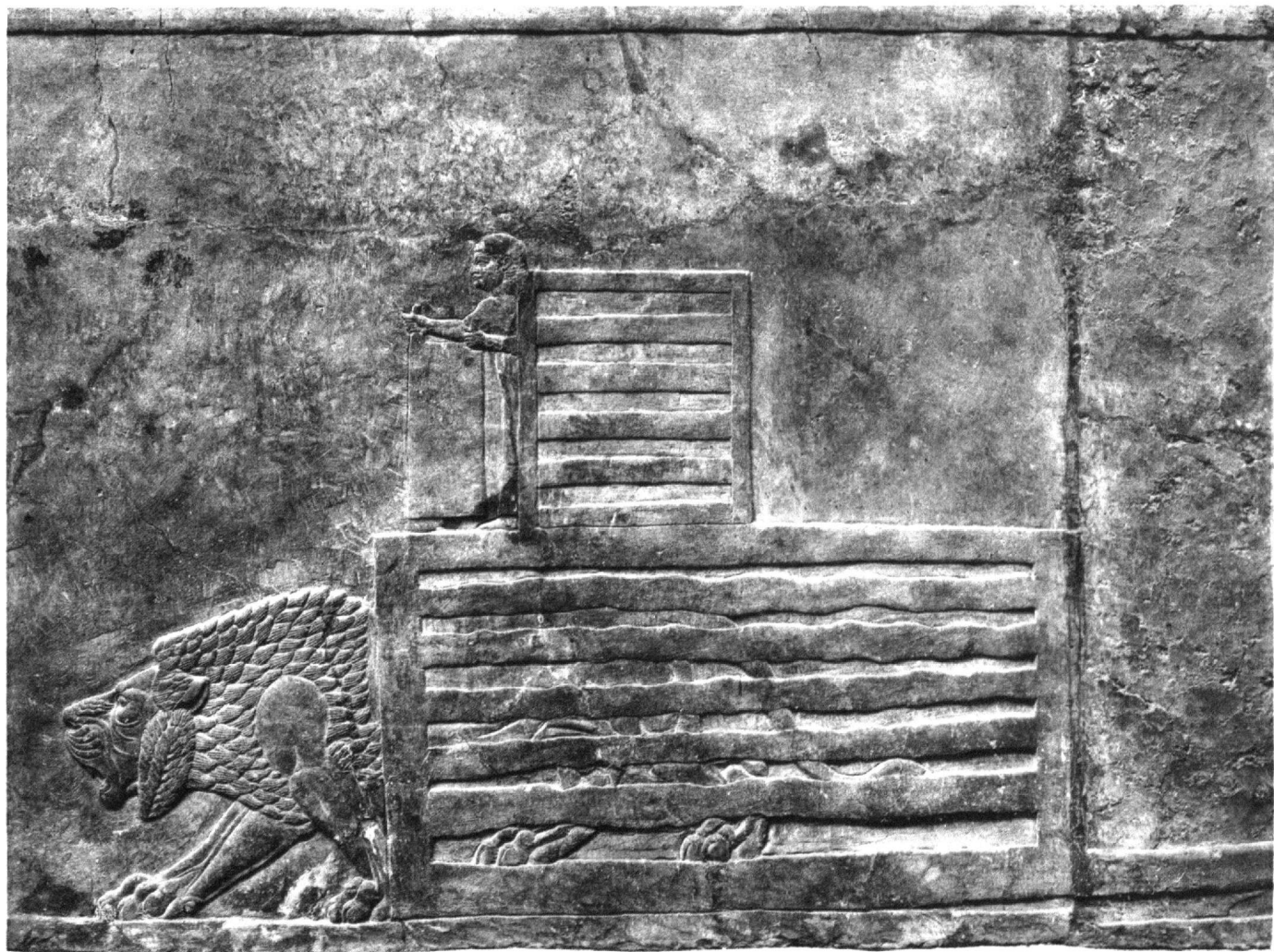
LES CHASSES AUX LIONS D'ASHURBANIPAL.

ASHURBANIPAL'S LION-HUNT.



LES CHASSES AUX LIONS D'ASHURBANIPAL.

ASHURBANIPAL'S LION-HUNT.



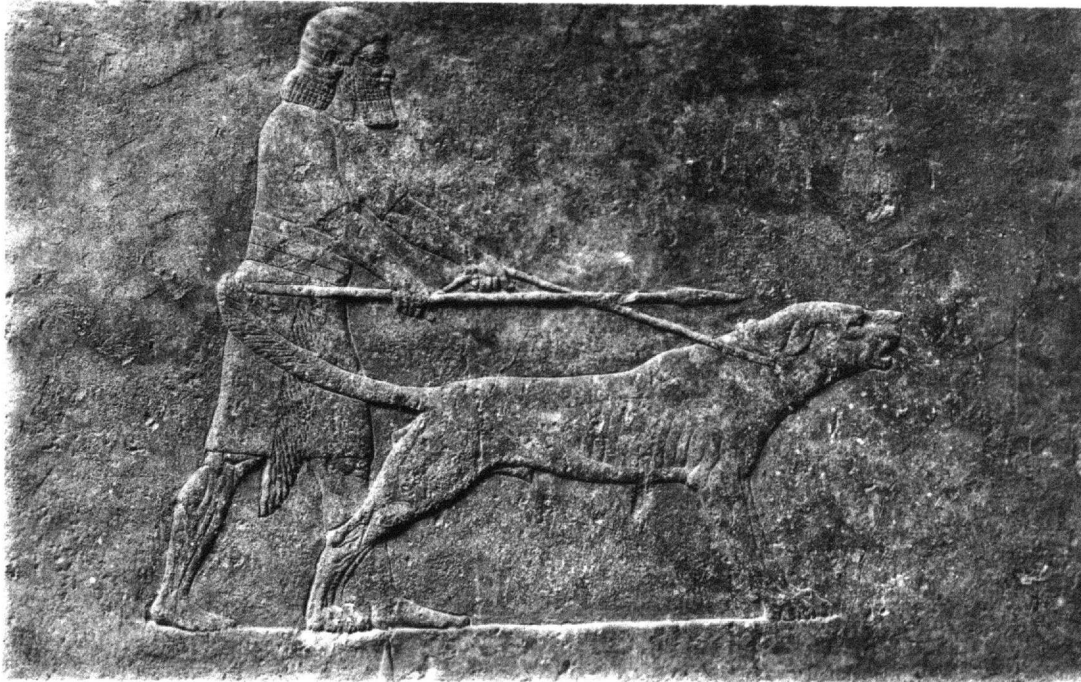
LES CHASSES AU LION D'ASHURBANIPAL.

ASHURBANIPAL'S LION-HUNT.



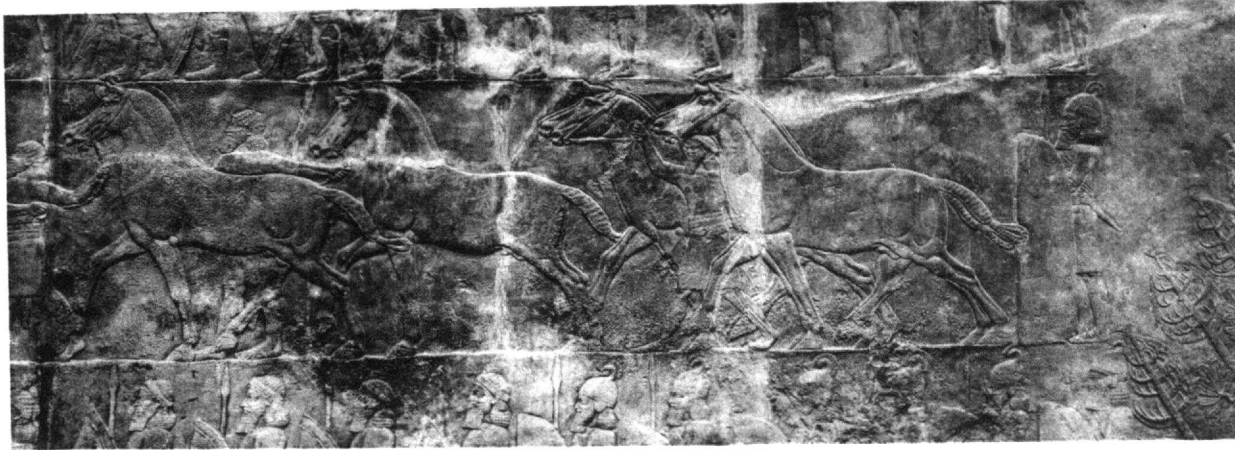
LION-RELIEFS OF ASHURBANIPAL

LIONS, BAS-RELIEFS D'ASHURBANIPAL



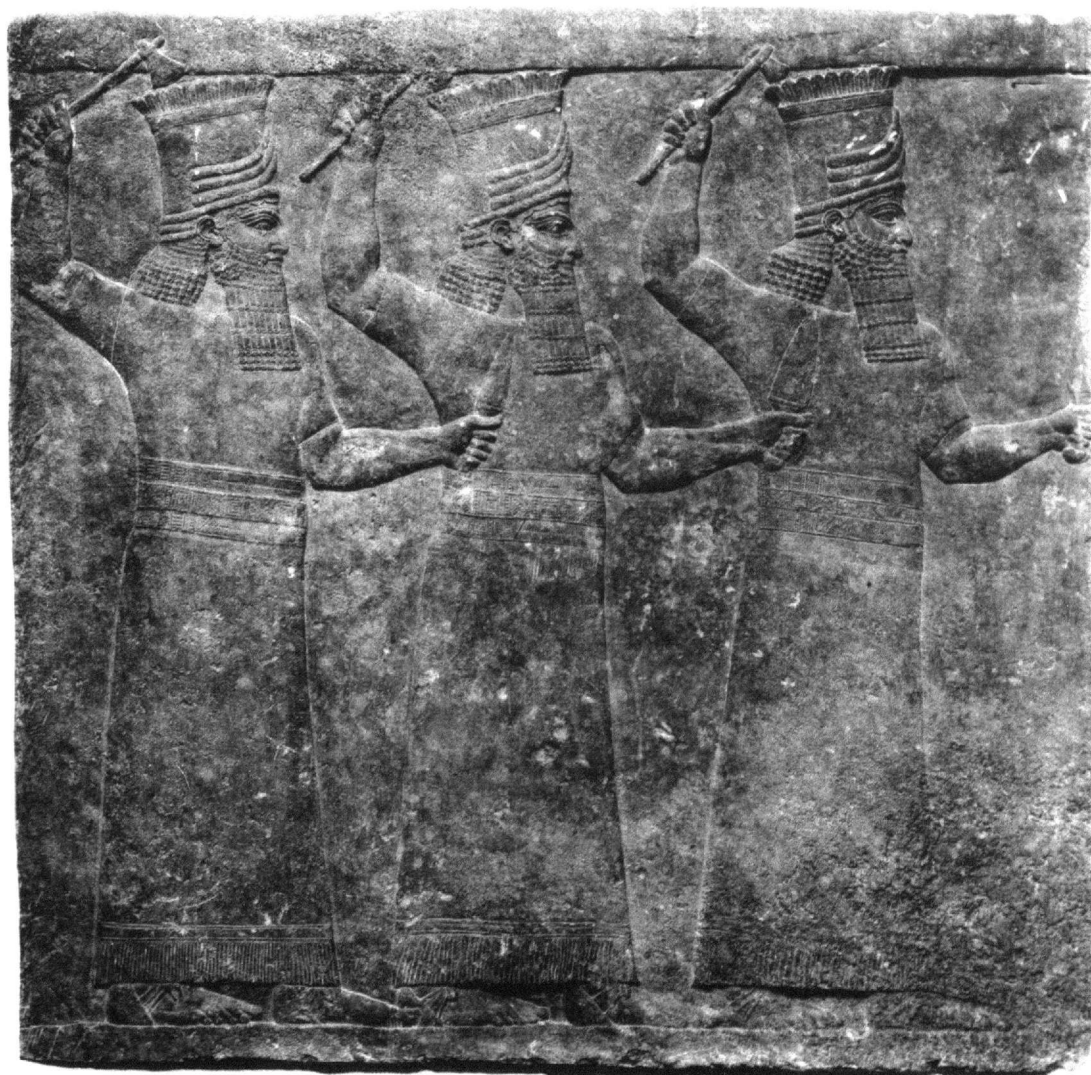
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Bas-relief d'Ashurbanipal.

ASSYRIAN HOUNDS AND THE CHASE OF
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Relief of Ashurbanipal.



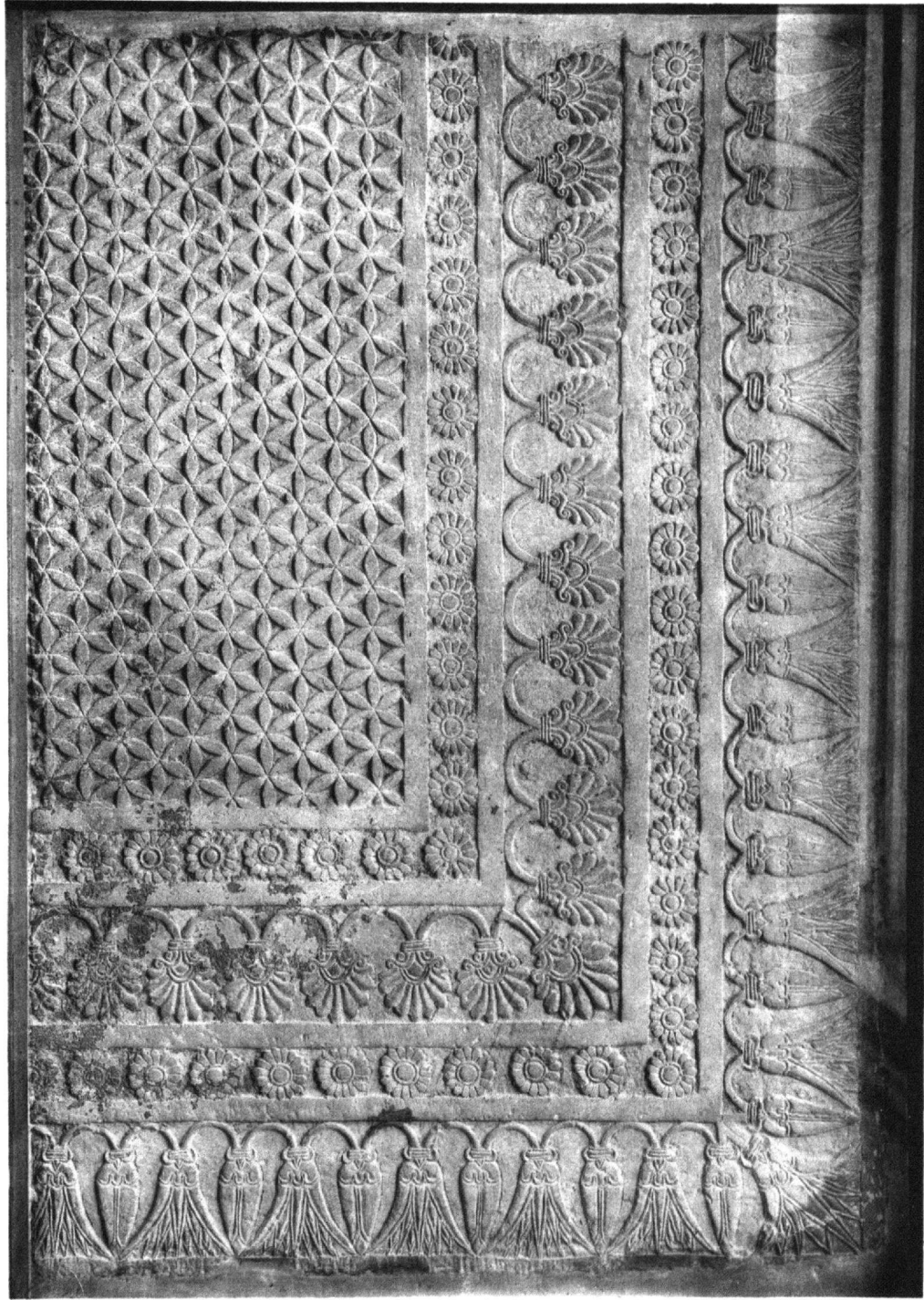
LA CHASSE ROYALE.
Bas-reliefs d'Ashurbanipal.

THE ROYAL HUNT.
Reliefs of Ashurbanipal.



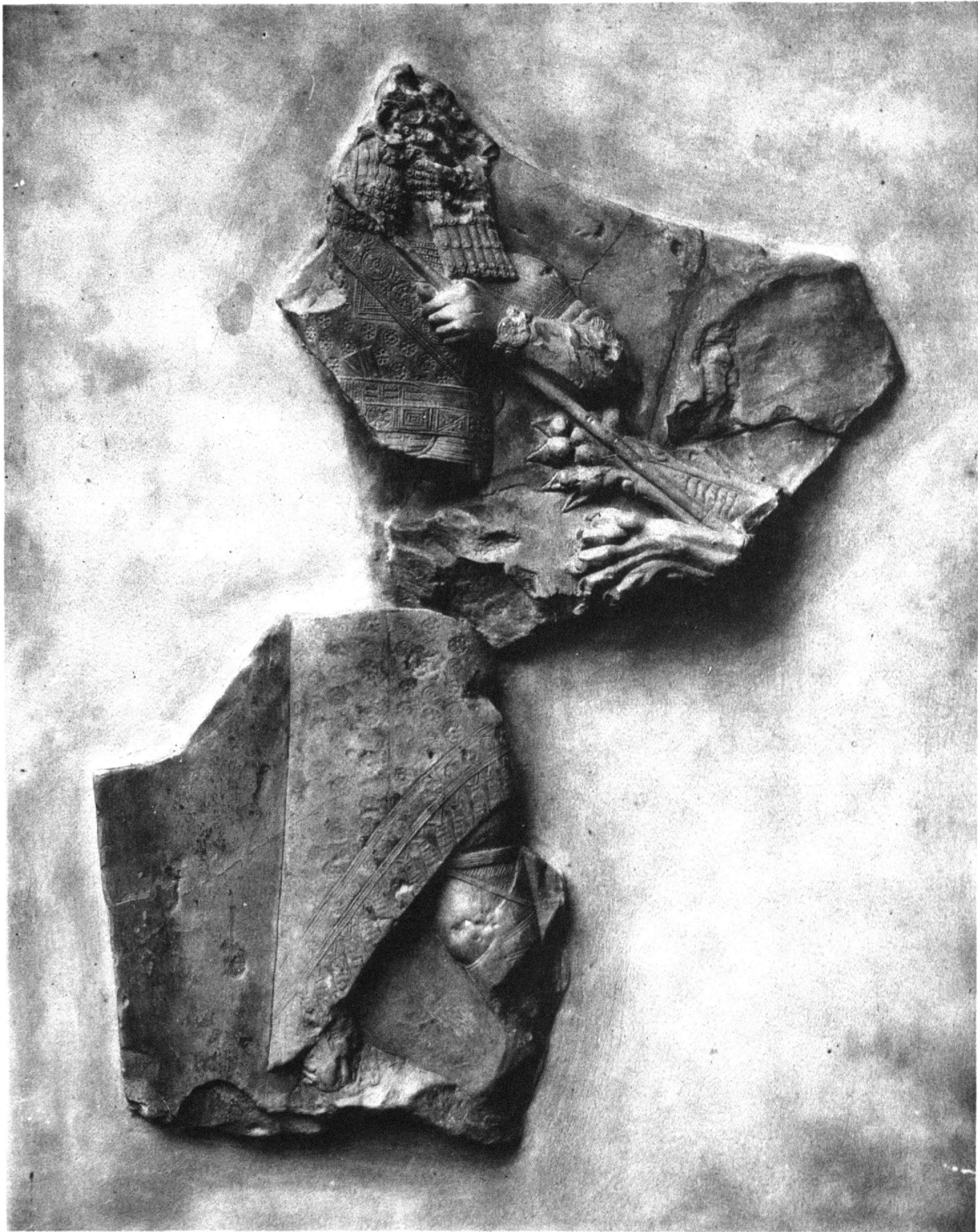
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Bas-reliefs d'Ashurbanipal.

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DALLE ORNÉE DE RELIEFS
provenant du palais d'Ashurbanipal.

RELIEF-PAVEMENT
from the palace of Ashurbanipal.



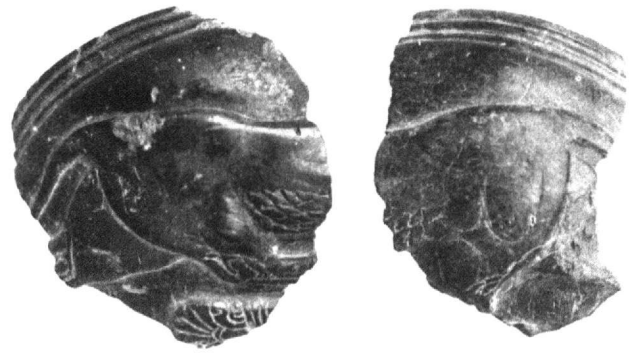
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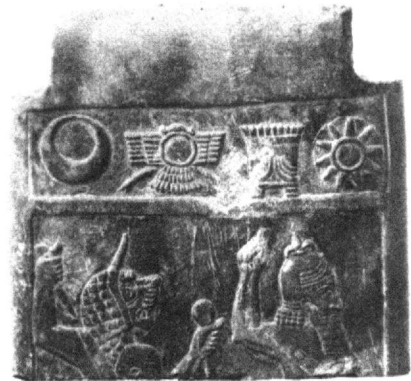
PETITE SCULPTURE, FIGURES DE DIVINITÉS ET DE DÉMONS.

SMALL SCULPTURE : DIVINE AND DEMONIC FIGURES.



PETITES SCULPTURES.

SMALL SCULPTURE.



PETITES SCULPTURES.

SMALL SCULPTURE.